ORGAN 32.

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Sw. *pp* (Soft stops & without Double Diap.)
G^t^ Diaps (*mf*)
Choir. Dulciana (*pp*)
Pedal Bourdon (*p*) coupled to Sw.

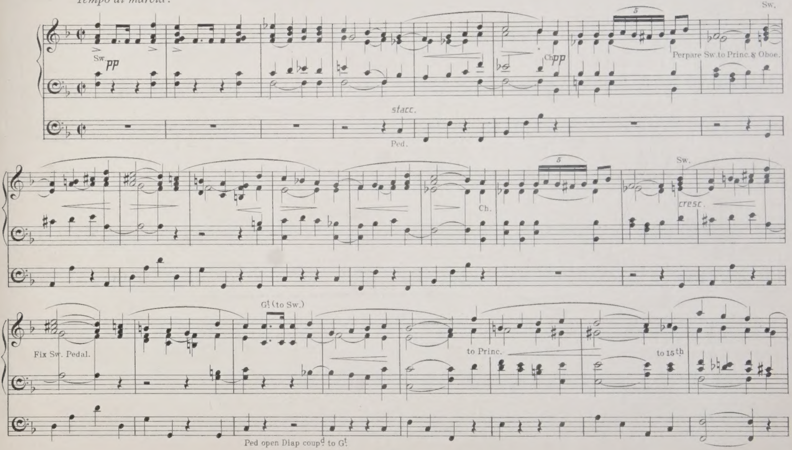
THE BRIDE'S MARCH

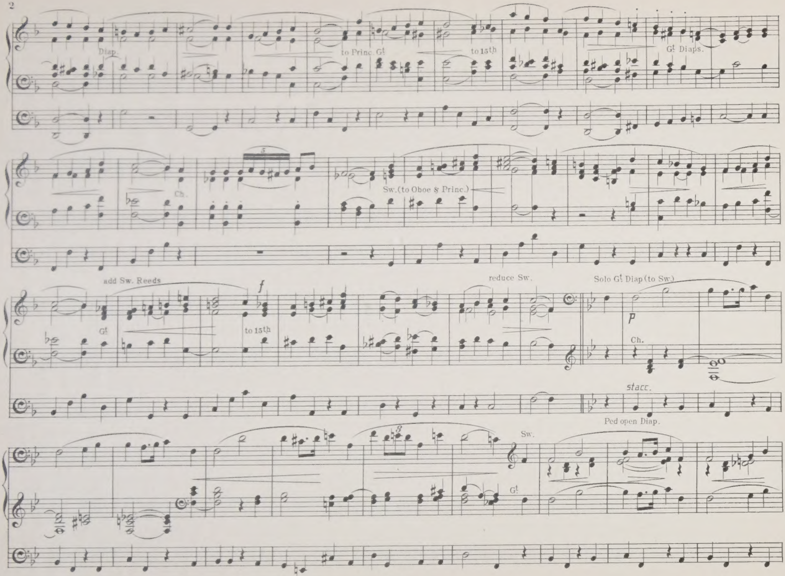
from REBEKAH.

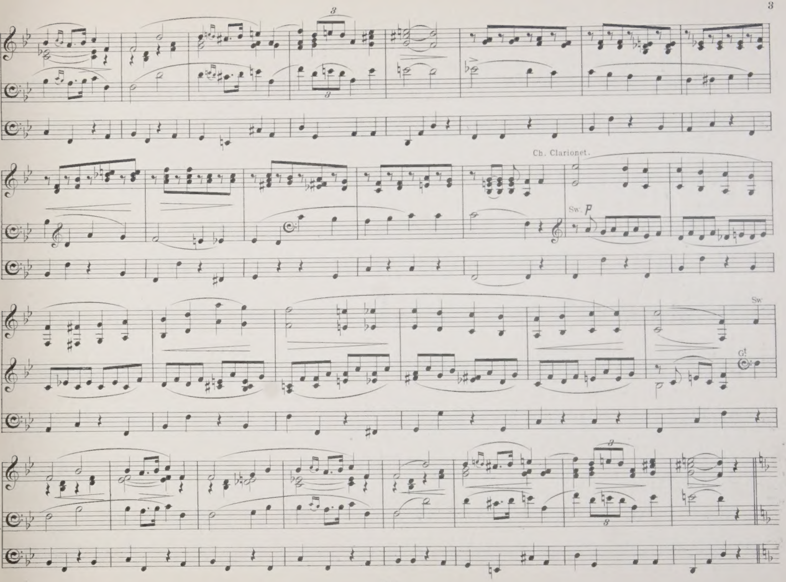
Arr. by James Shaw.

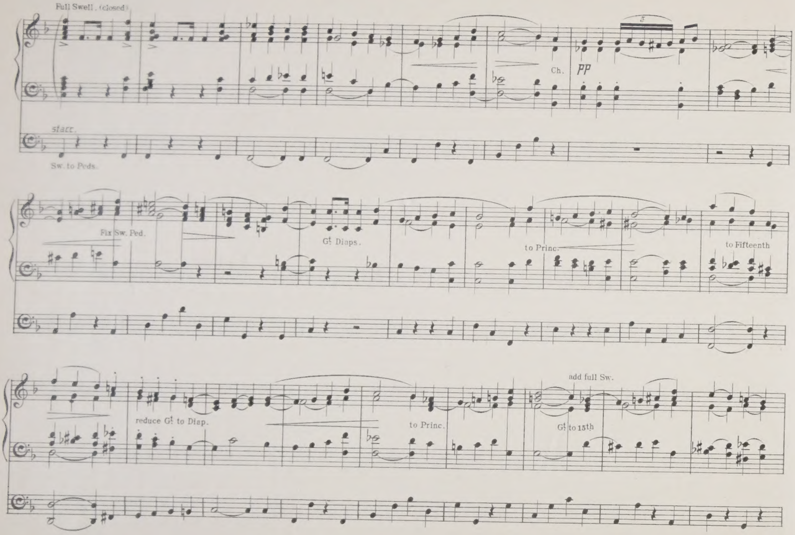
J. Barnby.

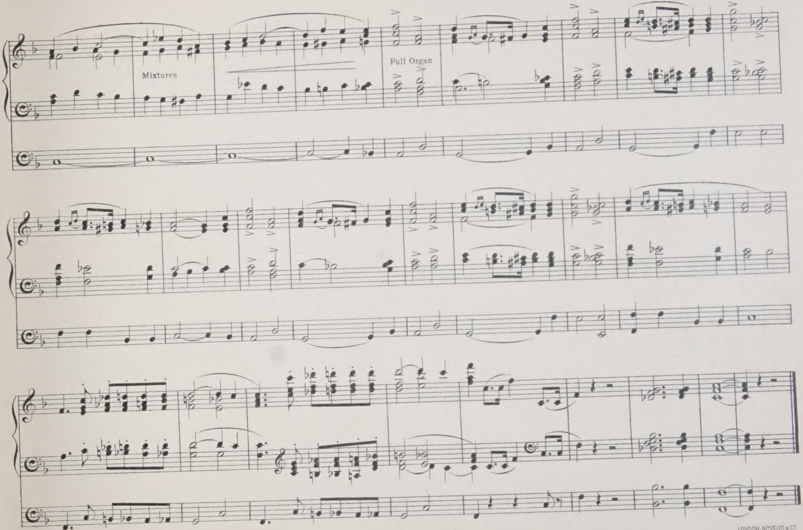
Tempo di marcia.


Sw.
Sw. pp
Ch pp
5
Perpare Sw. to Princ. & Oboe.
stacc.
Ped.
5
Ch.
Sw.
cresc.
Fix Sw. Pedal.
Gt (to Sw.)
to Princ.
to 15th
Ped open Diap coupd to Gt


Diap.
to Princ. Gt
to 15th
Gt Diaps.
5
Ch.
Sw. (to Oboe & Princ.)
add Sw. Reeds
Gt
f
to 15th
reduce Sw.
Solo Gt Diap (to Sw.)
p
Ch.
stacc.
Ped open Diap.
3
Sw.
Gt


3
3
Ch. Clarionet.
Sw. P
Sw
Gt.
3
3


Full Swell. (closed)
stacc.
Sw. to Peds.
Ch.
PP
5
Fix Sw. Ped.
Gt. Diaps.
to Princ.
to Fifteenth
reduce Gt. to Diap.
to Princ.
add full Sw.
Gt. to 15th


Mixtures
Full Organ

LONDON: NOVELLO & Co.
Engravers & Printers

THE ORGAN WORKS OF J. S. BACH,

EDITED BY J. F. BRIDGE, MUS. DOC., OXON., AND JAMES HIGGS, MUS. BAC., OXON.

In this, the first complete English Edition of John Sebastian Bach's Organ Works (the Chorale Preludes excepted), the distribution of the parts between the hands is, in all doubtful cases, clearly indicated by the notes that are to be performed by the right hand being printed on the upper of the two manual staves, while the notes that are to be played by the left hand will be found on the lower of the two manual staves. As far as possible care has been taken not needlessly to divide a middle part between the two hands when it can be conveniently performed by one hand continuously. The text has been carefully collated with former Editions, but generally where it differs from Griepenkerl's reading (Peters) it will be found to agree with the more recent Edition of the German Bach Society. Much thought has been given to secure convenient points for turning over, a matter of considerable importance to the performer. (*See* the "Great" G minor and the "St. Ann's" Fugues.) Suggestions as to the rate of performance and general treatment are given without encumbering the page with too detailed directions, and it is hoped the work in its complete form will be found a boon to the earnest Organ student.

---

s. d.

Book I.—EIGHT SHORT PRELUDES AND FUGUES 2 6

The eight short Preludes and Fugues in the first book are of inestimable value as an introduction to Bach's greater Organ works. Occasional marks of phrasing are added. The changes of keyboard or registers are very simple, and are only made in places where the structure of the composition allows and justifies the treatment. The work is laid out for a three-manual Organ, but the several compositions may generally be performed on an instrument of two manuals.

Book II.—PRELUDES, FUGUES, AND TRIO 3 0

The second book is more advanced in point of difficulty than the first, and will be found of conspicuous interest. It includes the well known "Giant" in D minor, the shorter Prelude and Fugue in E minor (a great favourite with Mendelssohn), and an exceedingly effective Prelude and Fugue in C minor, in addition to other less-known but important works. It is a specialty of this edition that a convenient and effective mode of performance is everywhere indicated.

Book III.—PRELUDES, FUGUES, AND FANTASIA 3 0

The third book contains compositions of greater difficulty, it is therefore more fully fingered and marked for the pedals. It is believed Organ Students will derive the greatest possible assistance by having their attention directed from the outset to a convenient method of dealing with each difficulty as it arises. The present book includes the Fugue in B minor, on a subject from Corelli, a beautiful Prelude and Fugue in A major (most useful for obtaining command of the higher part of the Pedal-board), a Prelude and Fugue in C major, a Fantasia and Fugue in C minor, and the well-known short G minor Fugue.

Book IV.—SONATAS FOR TWO MANUALS AND PEDAL 3 0

The fourth book contains the first three of the six celebrated Sonatas or Trios for two manuals and pedal. Spitta says: "These Sonatas were intended by J. S. Bach to complete the education of his eldest son, Wilhelm Friedemann, as an organist." They are invaluable as studies and very beautiful as music. In the present edition they are for the first time fingered and marked for the Pedals.

Book V.—SONATAS FOR TWO MANUALS AND PEDAL 3 0

The fifth book contains the last three of the six Sonatas. Those in E minor, C major, and G major. They are of exceeding value to the Student of Organ Playing. The mastery of them assuring him of that thorough independence of hands and feet so indispensable to the fully accomplished organist. As in the former book, proper fingering and pedalling is everywhere indicated. The Preface contains a detailed analysis of each movement.

Book VI.—PRELUDES AND FUGUES 3 0

The sixth book includes several of Bach's greatest and most popular Organ Works. (1) The Toccata in D minor, with its contrasting effects of recitative-like passages and massive harmonies. (2) The well known Prelude and Fugue in D major, which Spitta describes as "one of the most dazzlingly beautiful of all the master's Organ Works. . . . . Skilful pedal-players will find it exactly suited to them, for the theme is quite exceptionally fitted for pedal *technique*." (3) The Prelude and Fugue in F minor, less known perhaps than the other contents of the book, but scarcely less beautiful, or less worthy of the student's attention. (4) The great Prelude in E flat major, together with the Fugue in three sections, known as the St. Ann's. The whole are laid out with especial regard to the convenience of the player.

s. d.

Book VII.—PRELUDES AND FUGUES 3 0

The seventh book contains several of Bach's most masterly works. The great A minor Prelude and Fugue, the lovely B minor Prelude and Fugue, and the majestic C minor Prelude and Fugue are included together with two that are less well known—a Prelude and Fugue in C major, a brilliant work, and the Prelude and Fugue in G major (Prelude in 3-2 time). This work has perhaps suffered in popularity from the fact of its having hitherto been set out in a somewhat crowded manner, a defect that has been remedied in the present edition.

Book VIII.—PRELUDES AND FUGUES 3 0

The eighth book contains five of Bach's masterpieces—viz., Prelude and Fugue, C major (four movements); Prelude and Fugue, E minor, sometimes known as the "Wedge" Fugue, from the form of the subject. The G major Prelude and Fugue, a brilliant work; Prelude and Fugue, G minor, perhaps the least known of the five works, but a worthy companion of the others, and the great Fantasia and Fugue in G minor, a work of world-wide reputation.

Book IX.—TOCCATAS, PRELUDES, AND FUGUES 3 0

The ninth book includes the great Toccata in C major, with the unique intermediate Adagio. The Prelude and Fugue in D minor (the Fugue adapted and arranged for the Organ by Bach from the solo Violin Sonata in G minor). Prelude and Fugue in C major (Prelude in 9-8 time), one of the original "Six Grand Preludes and Fugues," and truly a grand work. The three-section Fantasia in G major; and the gigantic Toccata and Fugue in F major.

Book X.—TOCCATA, PRELUDES, AND FUGUES 3 0

The tenth book contains (1) The great Toccata and Fugue in D minor (*Dorico*); (2) A little known Prelude and Fugue in A minor, which, although not taking rank among Bach's greatest works, is yet of much interest (*vide* Preface); (3) Passacaglia and Fugue in C minor, universally regarded as one of the Master's best works, and eminently fitted to display the resources and grandeur of the Organ; (4) The Fugue in C minor on a theme by Legrenzi, with its brilliant and Fantasia-like Coda; (5) A detached Prelude in A minor, which only requires to be better known to command wider appreciation than it has hitherto obtained.

Book XI.—FOUR CONCERTOS 3 0

The eleventh book contains Four Concertos, which are arrangements of works originally written as Violin Concertos by Vivaldi. No. 1 is in G major; No. 2 in A minor; No. 3 in C major; No. 4 in C major. The Preface contains a biographical note of Vivaldi, and a short analysis of the Concertos contained in the Number.

Book XII.—PRELUDES, FANTASIAS, FUGUES, TRIO, &c. 3 0

This concluding book contains some of the less known of Bach's Organ Works, but in general attractiveness may compare not unfavourably with either of the previous books, its interest being of a very diversified character. It includes more than a dozen pieces:—a brilliant Fugue in G major, 12-8, of great interest and effect; Fantasia and Fugue in A minor, a very attractive work; Fantasia with imitation, B minor, sometimes included among the clavier works, but essentially organ music; Fantasia in G major, an interesting and important work. There are also several smaller compositions (some for manual alone), as Fugues in D, G, C, and C minor, two Preludes and a Fantasia in C, a Trio, Aria, and the Pastorale in F, with other pieces associated with it after the manner of a Suite.

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Composed by

ARTHUR BERRIDGE,

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Copenhagen September 17th 1887.

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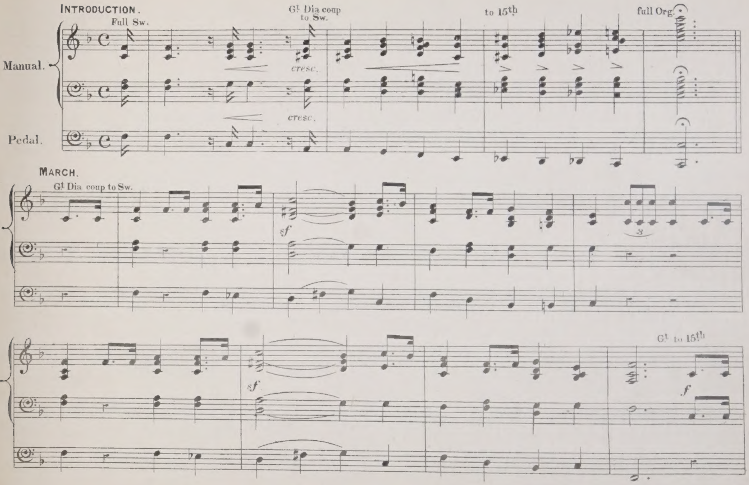
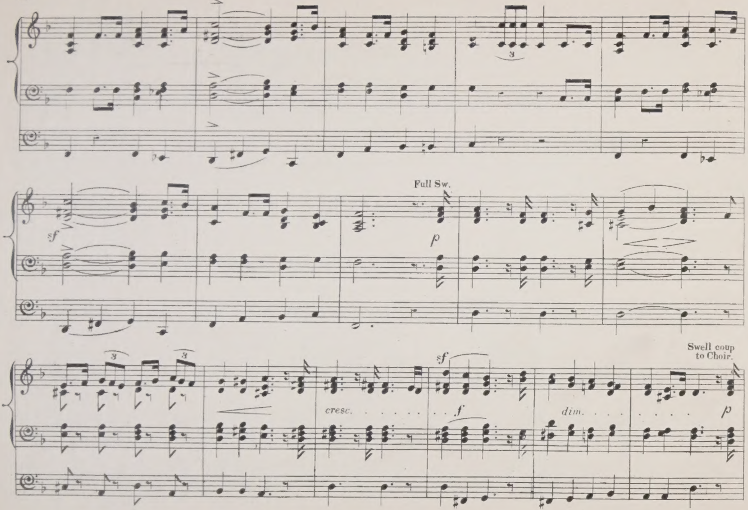
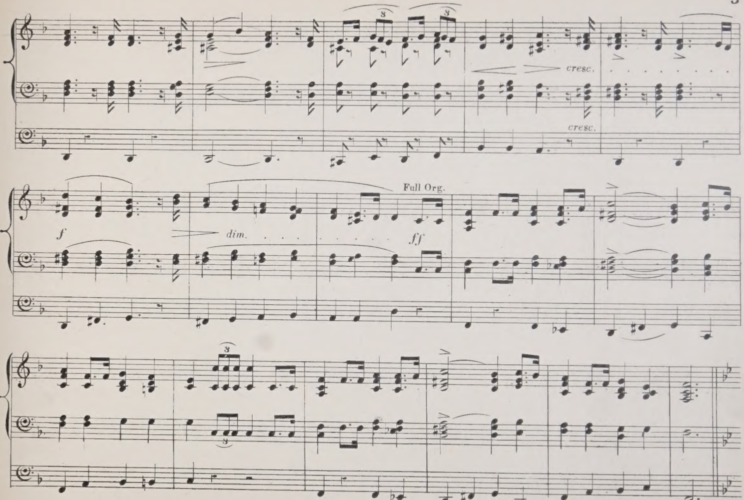
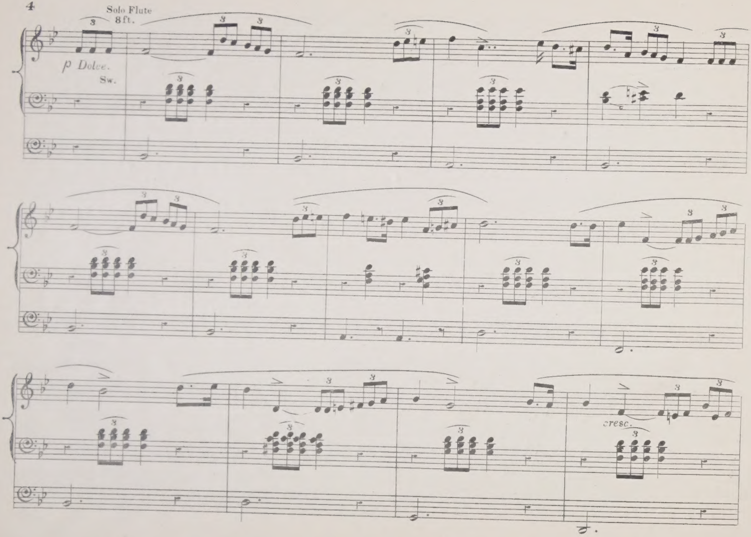
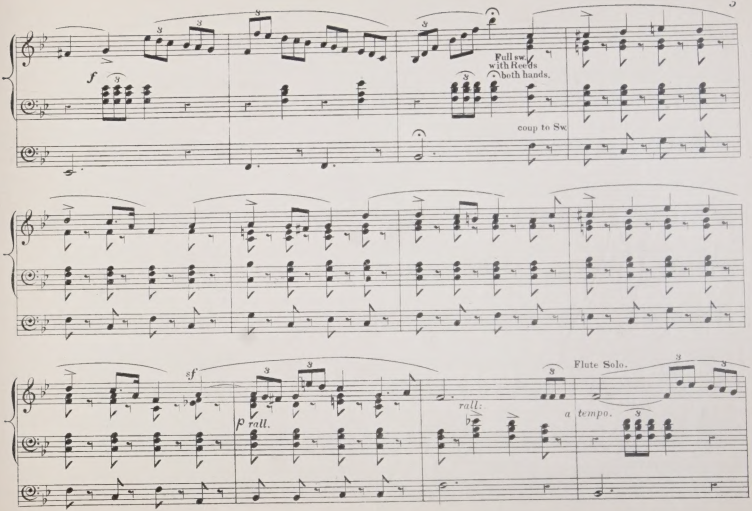
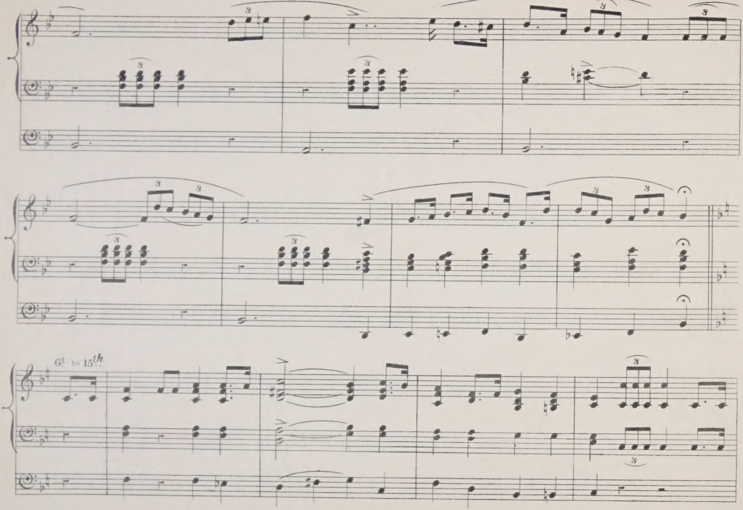

INTRODUCTION.
Full Sw.
Gt. Dia coup to Sw.
to 15th.
full Org.
Manual.
Pedal.
cresc.
cresc.
MARCH.
Gt. Dia coup to Sw.
sf
3
sf
Gt. to 15th
f

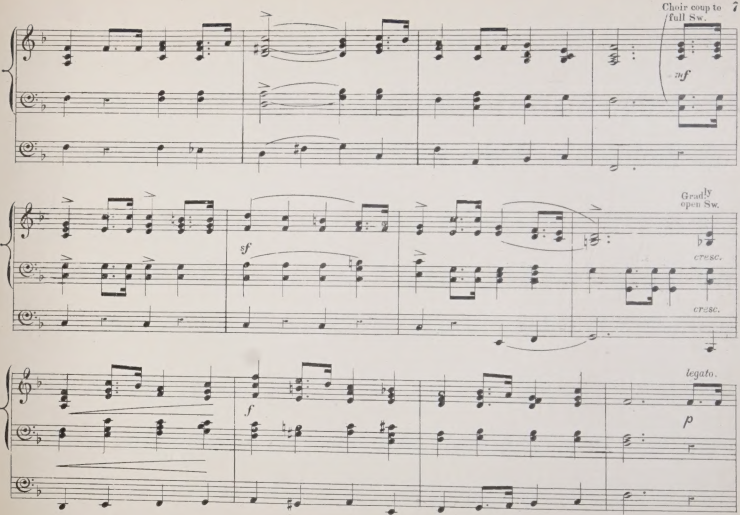

3
sf
Full Sw.
p
3
3
sf
cresc.
f
dim.
Swell coup
to Choir.
p

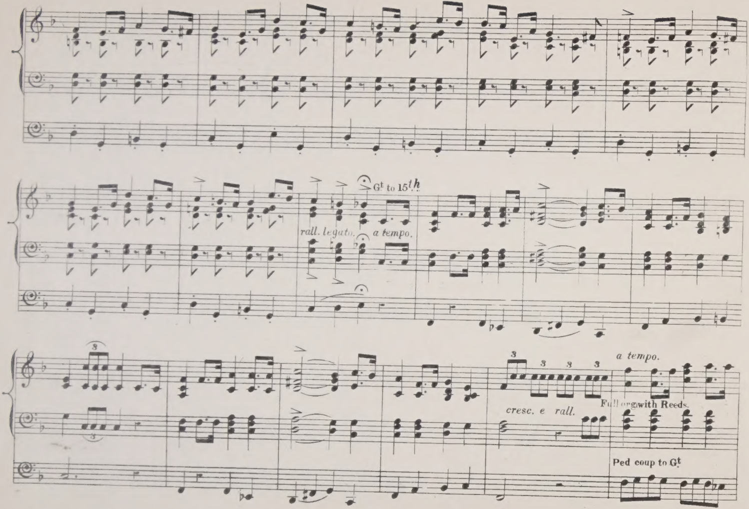

3
3
cresc.
cresc.
f
dim.
Full Org.
ff
3
3

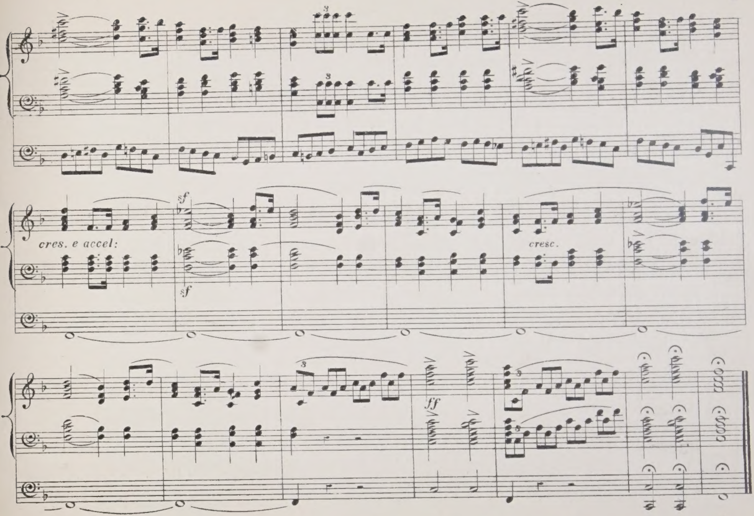

Solo Flute
8 ft.
p Dolce.
Sw.
3
cresc.


f
Full sw.
with Reeds
both hands.
coup to Sw.
sf
p rall.
rall:
a tempo.
Flute Solo.


Gt to 15th


Choir coup to full Sw.
mf
Grad.ly open Sw.
sf
cresc.
cresc.
f
legato.
p


Gt to 15th
rall. legato.
a tempo.
cresc. e rall.
a tempo.
Full org. with Reeds.
Ped coup to Gt


3
3
cres. e accel:
sf
sf
cresc.
3
ff
3

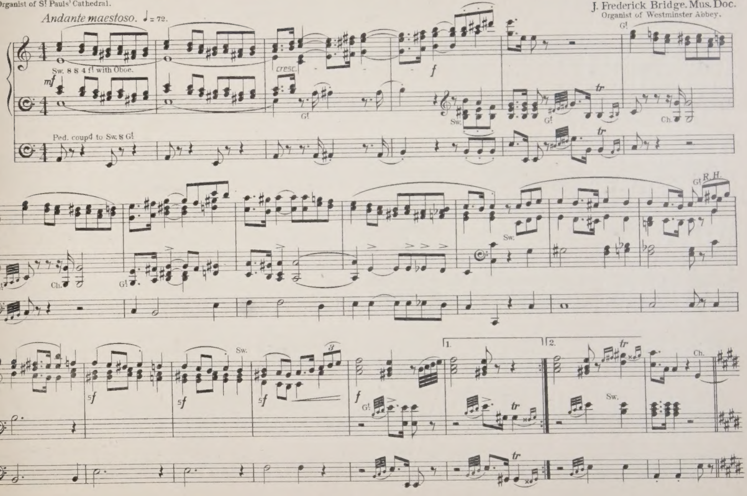
Sw. 8 & 4 f! *mf*
G! Soft 8 f! and double Diap. 16 f!
Ch. Soft Reed 8 f!
Ped. 16 & 8 f! Coupd to Sw. & G!

PROCESSIONAL MARCH.

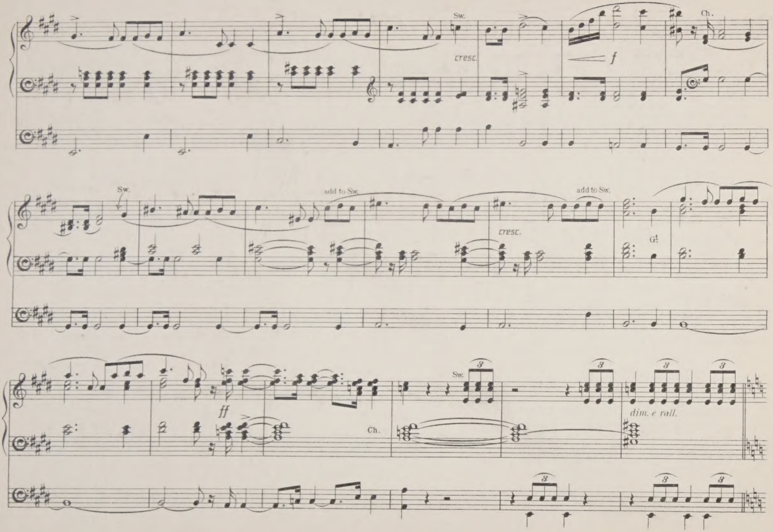
Arranged by George C. Martin.
Organist of S! Pauls' Cathedral.

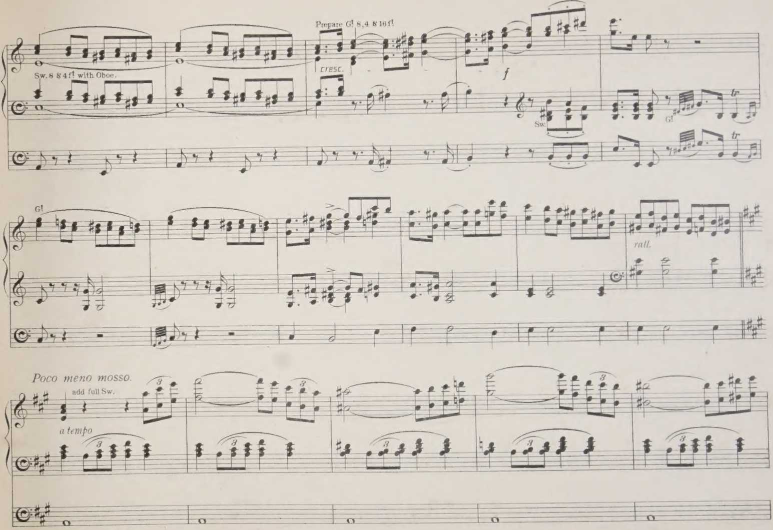
J. Frederick Bridge. Mus. Doc.
Organist of Westminster Abbey.

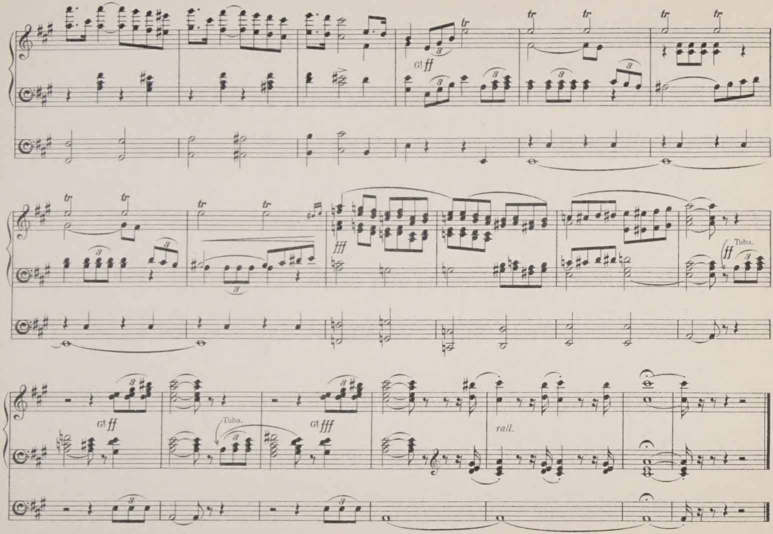
Andante maestoso. ♩= 72.



Sw. 8 & 4 f! with Oboe.
mf
cresc.
f
G!
Sw.
Ch.
tr
Ped. coupd to Sw. & G!
R. H.
sf
3
1.
2.


Sw.
cresc.
f
Ch.
Sw.
add to Sw.
add to Sw.
cresc.
Gt.
ff
Ch.
Sw.
3
dim. e rall.


Sw. 8 & 4 ft. with Oboe.
Prepare Gt. 8, 4 & 16 ft.
cresc.
f
Sw.
Gt.
tr
tr
Gt.
rall.
Poco meno mosso.
add full Sw.
a tempo
3


tr
Gt ff
3
fff
Tuba.
ff
Gt fff
rall.

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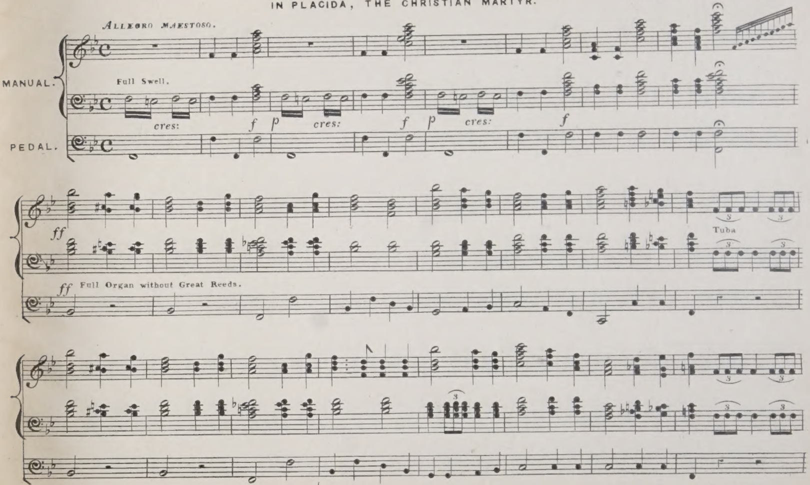
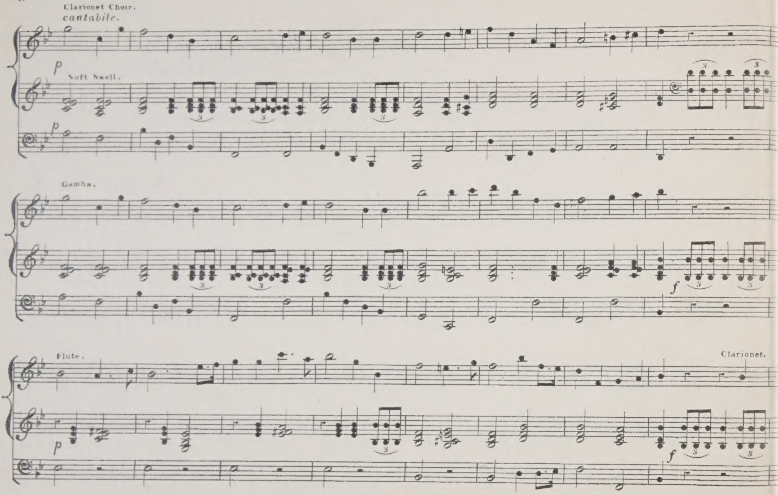
Grand Processional March.

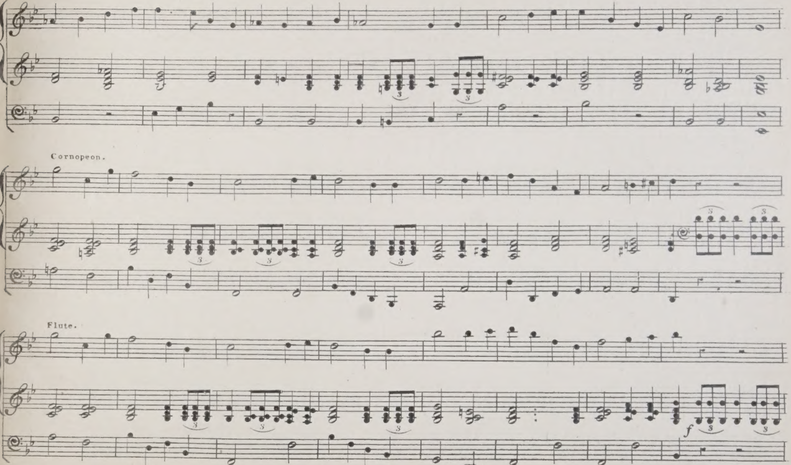
IN PLACIDA, THE CHRISTIAN MARTYR.

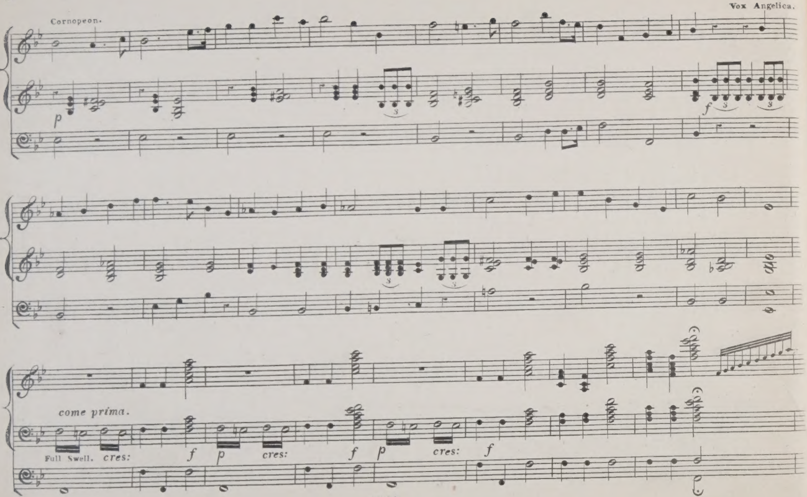
WILLIAM CARTER.

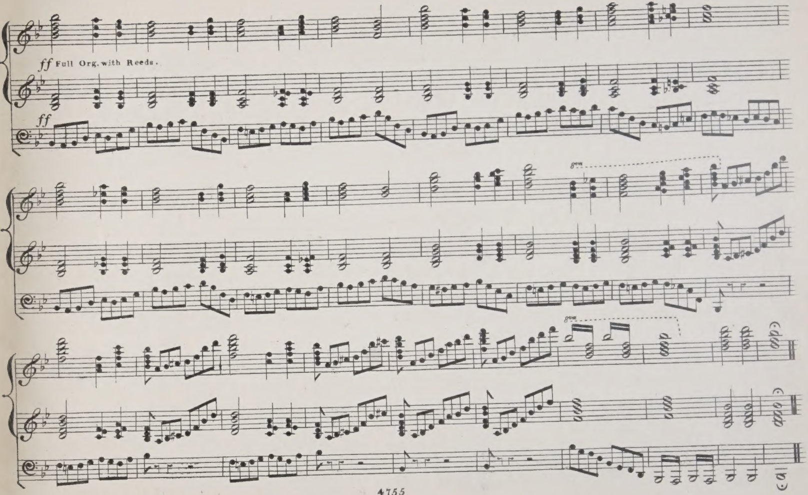

Allegro maestoso.
MANUAL.
Full Swell.
cres:
f
p
cres:
f
p
cres:
f
PEDAL.
ff
ff
Full Organ without Great Reeds.
Tuba
3

This March is also published as a Pianoforte Duet 4/-


Clarionet Choir.
cantabile.
p
Soft Swell.
p
3
Gamba.
f
3
Flute.
p
3
Clarionet.
f
3


Cornopeon.
3
Flute.
f

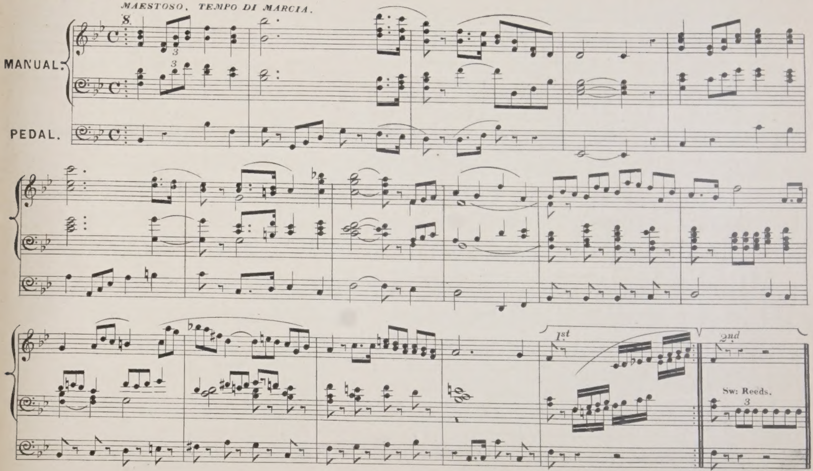

Cornopeon.
Vox Angelica.
p
f
3
come prima.
Full Swell.
cres:
f
p
cres:
f
p
cres:
f


ff Full Org. with Reeds.
ff
8va
8va

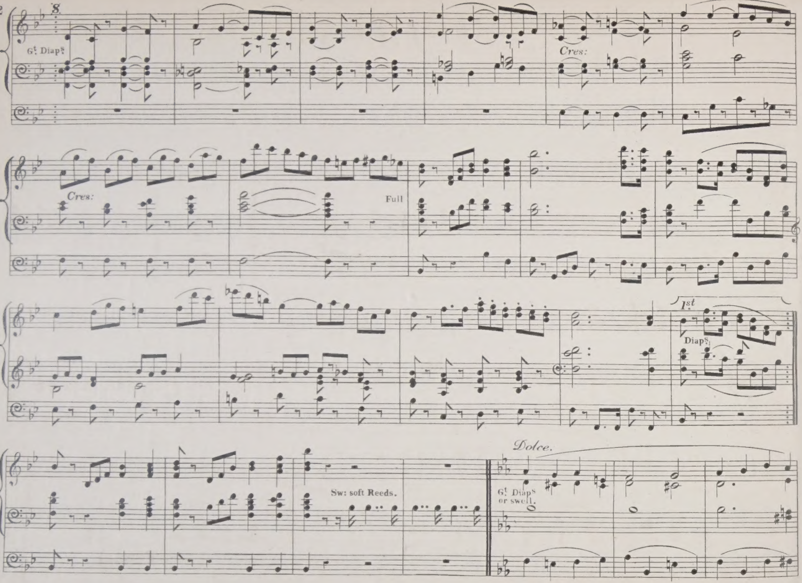
GRAND MARCH.

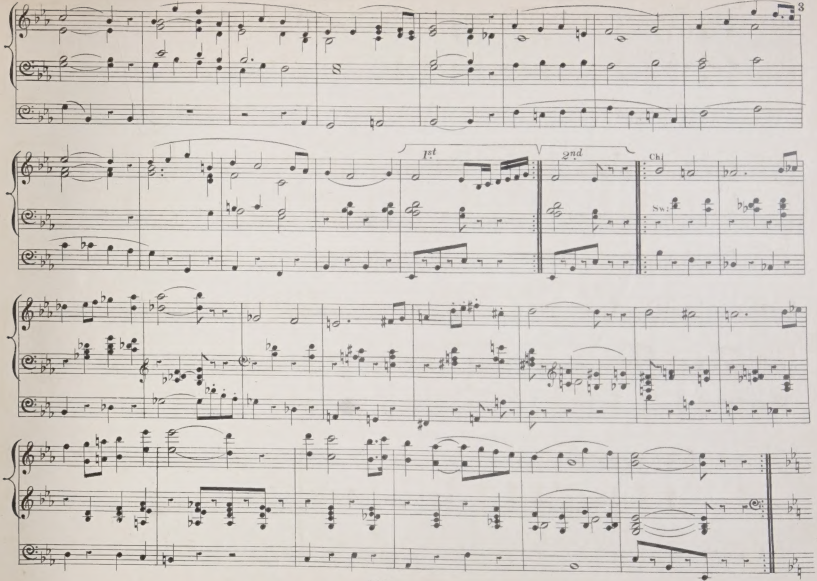
Gt. Organ _ Full.
Sw: Organ _ Full, coupled to Gt.
Ch: 8 ft. & 4 ft. stops.
Pedal _ coupled to Gt.

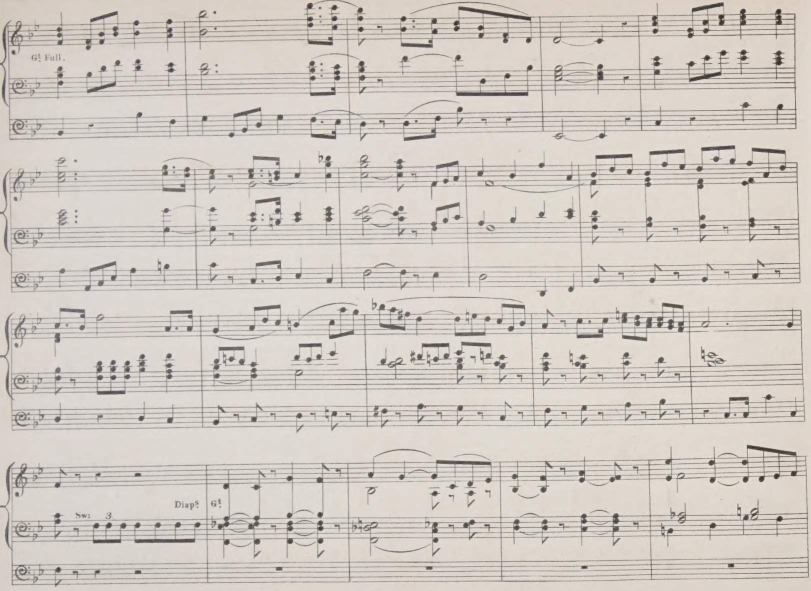
HAMILTON CLARKE.

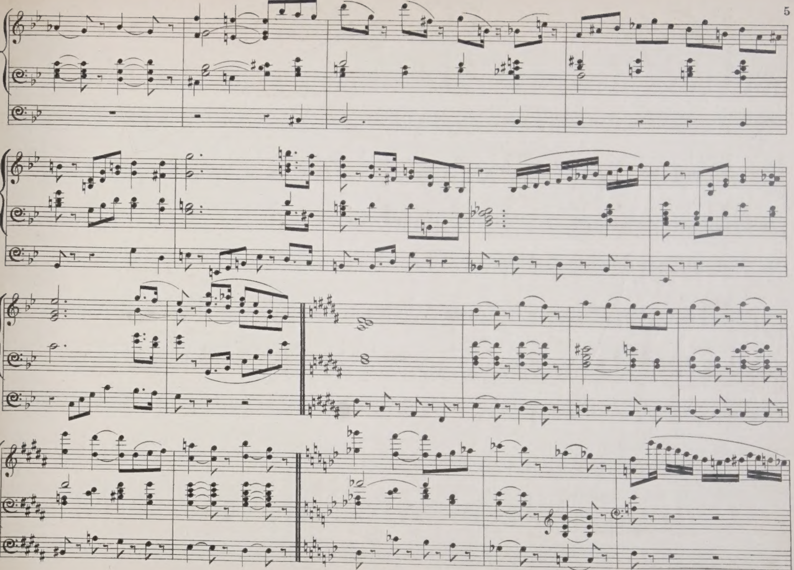

MAESTOSO. TEMPO DI MARCIA.
MANUAL.
PEDAL.
1st
2nd
Sw: Reeds.

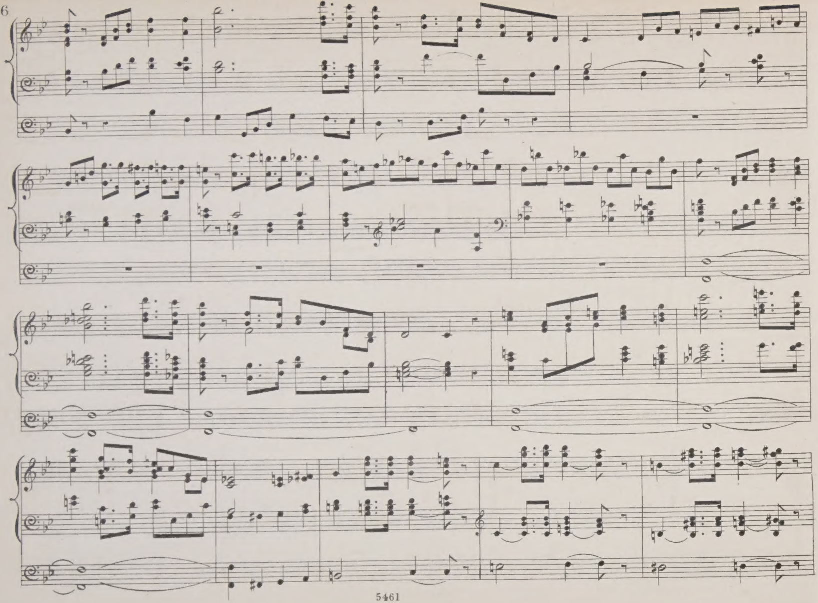
J.C. 224

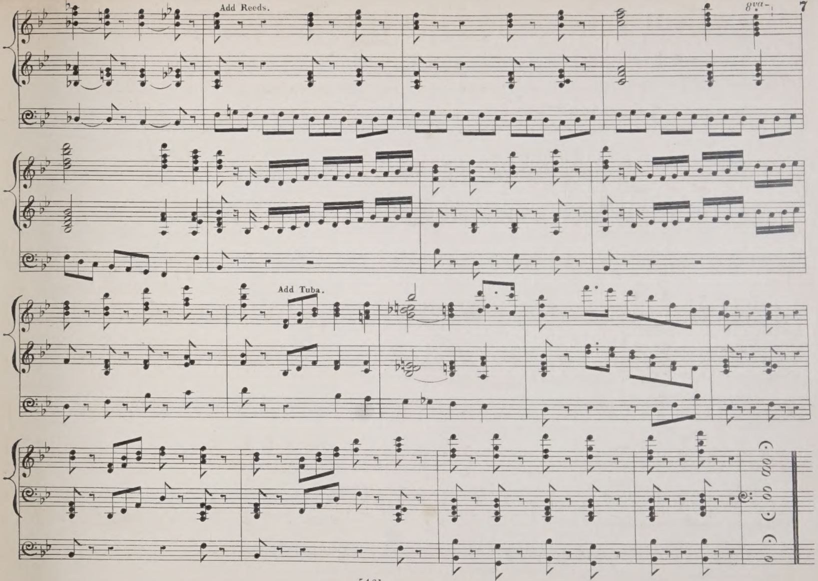

8
Gt. Diaps.
Cres:
Cres:
Full
1st
Diaps.
Sw: soft Reeds.
Dolce.
Gt. Diaps or swell.


1st
2nd
Ch.
Sw.


Gt. Full.
Sw: 3
Diaps.
Gt.






Add Reeds.
8va
Add Tuba.

ORGAN ARRANGEMENTS

BY

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	Adagio, from the Quartett No. 3, Op. 29	L. Spohr
3	Adagio espressivo, from the Quintett No. 12	G. Onslow
	Fugue	Schwenke
4	Adagio Cantabile	G. Onslow
	Andante, from a Quintett	A. Romberg
5	Fugue, from the Temperaments	Mendelssohn
	Adagio, from a Sonata	Beethoven
6	Larghetto, from the Pianoforte works	Hummel
	Chorus, "May all the host of Heav'n"	Handel
	Adagio, from a Sonata	Beethoven
7	Chorus, "Great and wonderful," from the *Last Judgment*	L. Spohr
	Larghetto, from the "Vater unser"	F. H. Himmel
	Gloria, from the Mass in C	F. Schubert
8	Andante, from the "Sonata Ultima"	Haydn
	Choral Fugue, from the "Aus tiefer Noth"	Mendelssohn
	Adagio, from a Sonata, "L'Invocation"	Dussek
9	Adagio Cantabile from Op. 50	Beethoven
	Poco Adagio, from an Opera	Mozart
	Andante Cantabile, from a Quintett	G. Onslow
10	Fughetta	Schwenke
	Andante, from the Pianoforte works, Op. 41	Mozart
	Amen Chorus, from the "Inclina Domine"	Cherubini
11	Fantasia con fuga, from the Pianoforte works	J. S. Bach
	Aria, from an Opera	Mozart
12	Fugue, from Op. 35	Mendelssohn
	Der aber die Herzen, from the Motetts	J. S. Bach
	I will sing of Thy great mercies, Arioso (*St. Paul*)	Mendelssohn

VOLUME II.

No.	Title	Composer
13	Laudate Dominum	Mozart
	Chorus "All we like sheep" (*Messiah*)	Handel
	Agnus Dei, 6th Mass	F. Morlacchi
14	Chorus, "O great is the depth" (*St. Paul*)	Mendelssohn
	Air "He layeth the beams" (*Etius*)	Handel
15	Fantasia and Fugue	A. W. Bach
	Chorus, "The Nations are now the Lord's," *St. Paul*	Mendelssohn
16	Slow movement, Sonata, Op. 10	Beethoven
	Movement, from a Symphony	Kalliwoda
	Larghetto, First Double Quartett	Spohr
17	Te Deum laudamus	Anton André
	Kyrie, from the Vocal Mass	L. Spohr
18	Prelude and Fugue on the name of Bach	J. S. Bach
	Fuga canonica	Schwenke
19	Slow movement, from a Sonata	G. Onslow
	Air, "O Lord, Whose mercies" (*Saul*)	Handel
	Chorus, "Our fainting courage" (*Saul*)	Handel
	Fugue, from the Pianoforte Works	Clementi
20	Chorus, "He rebuked the Red Sea" (*Israel*)	Handel
	Tu es sacerdos, from the "Dixit Dominus"	A. Romberg
	Andante Sostenuto, from the Quintett, Op. 18	Mendelssohn
21	Iste dies observabilis Domine	Cherubini
	Adagio, from the Quartett, Op. 11	Spohr
22	Hear us, O Lord (*Judas*)	Handel
	Domine salvum fac regem	S. Wesley
23	Adagio, from the Divertimento	Mozart
	Aria, "Lord, at all times I will bless Thee" (*Lauda Sion*)	Mendelssohn
	Adagio, from the Pianoforte Works	Mozart
24	Aria, "Hear ye, Israel," and Chorus, "Be not afraid" (*Elijah*)	Mendelssohn
	Andante Cantabile, from the Musikalischer Spass	Mozart
	Chorus, "By His providence directed" (*Lauda Sion*)	Mendelssohn

VOLUME III.

No.	Title	Composer
25	Adagio Cantabile, from the Septuor	Beethoven
	Minuet and Trio, from a Divertimento	Mozart
	Benedictus, from the 2nd Mass	Hummel
26	Prelude and Fugue	A. W. Bach
	Gloria, from the Vocal Mass	Spohr
	Gute nacht O Wiesen, from the Six Motetts	Bach
27	Andante con moto, Op. 17	Mendelssohn
	Fugue in double Counterpoint by all the Intervals	Schwenke
28	Chorus, "To our great God" (*Judas Maccabæus*)	Handel
	Adagio, from Op. 145	Spohr
	Slow Movement, Quartett in C	Sir F. A. G. Ouseley, Bt.
	Allegro Assai Appassionata, Trio, Op. 49	Mendelssohn
	Minuetto, Op. 61	Mozart
29	Slow Movement, Trio, Op. 49	Mendelssohn
	Adagio, Op. 113	Spohr
	Slow Movement	Mozart
30	Adagio, Sestetto, Op. 110	Mendelssohn
	Larghetto, Sonata, Op. 115	Spohr
	Andante, Third Quintett	Mozart
31	Andante, Otetto in F, Op. 166	F. Schubert
	Fugue	Muzio Clementi
	Motivo, Op. 30	Kalliwoda
32	Barcarole, from Op. 135	Spohr
	Allegro con moto, Quintett, Op. 18	Mendelssohn
33	Larghetto	L. Spohr
	Counterpoint on a Chorale "Wer nur den lieben Gott lässt walten"	V. Klauss
	Gloria Patri	S. Wesley
	Recit., Air, and Chorus, "O thou that tellest"	Handel
34	Quartett (*Lauda Sion*)	Mendelssohn
	Recitative and Air, "The people that walked"	Handel
	Andante, Op. 27	Spohr
35	Adagio, Op. 125, No. 1	F. Schubert
	Panis Omnipotentia, from the Litany in B♭	Mozart
	Regina Cœli	Ant. Caldara
36	O come let us worship	Mendelssohn
	Come down, and in the dust (*Fall of Babylon*)	Spohr
	Adjiciat Domine (*Non nobis Domine*)	Mendelssohn

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NEW YORK: J. L. PETERS, 843, BROADWAY.

INSCRIBED TO ALFRED CARR, ESQ^{R}.

TRIUMPHAL MARCH

IN G

FOR THE

Organ

COMPOSED BY

SYDNEY G. R. COLES,

(Fellow of the College of Organists, Organist & Choirmaster of the Parish Church Beckenham, Kent)

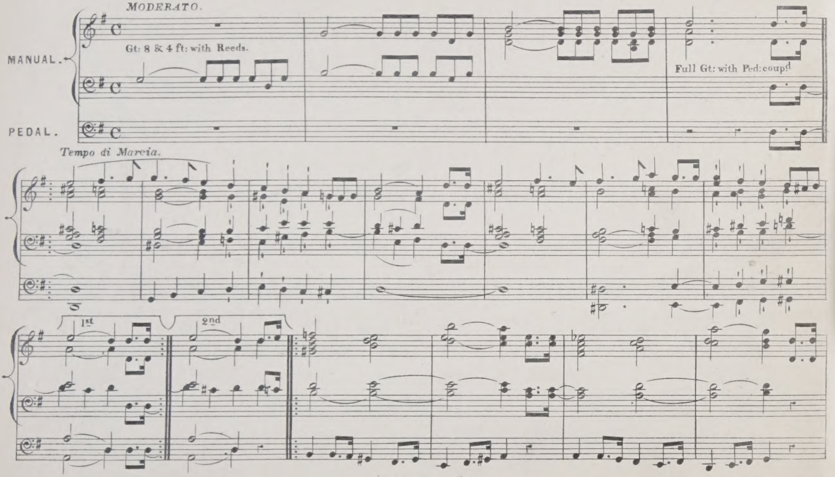
ENT. STA. HALL.

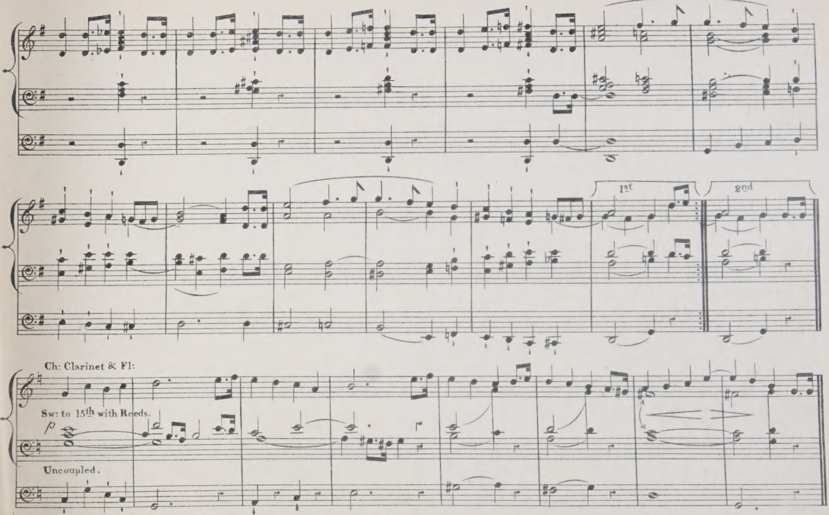
PRICE 4^{s}/-

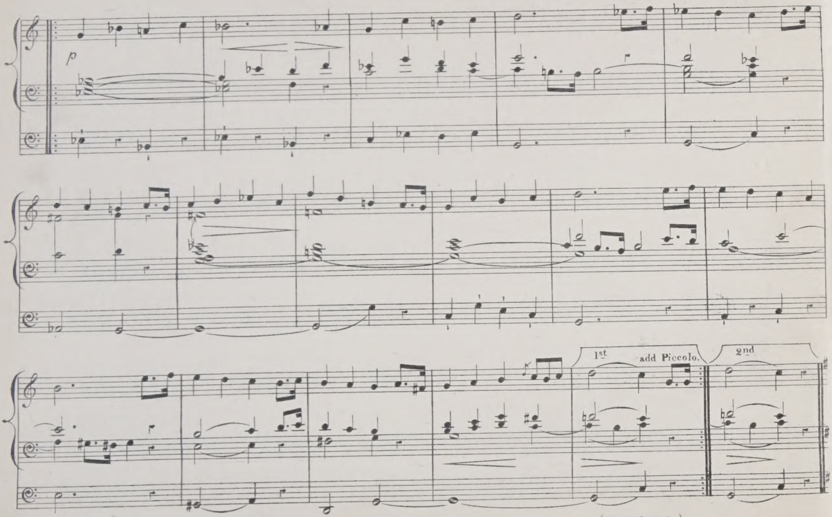
LONDON.
WOOD & C^{O} 3, G^{T} MARLBOROUGH STREET, REGENT S^{T} W.

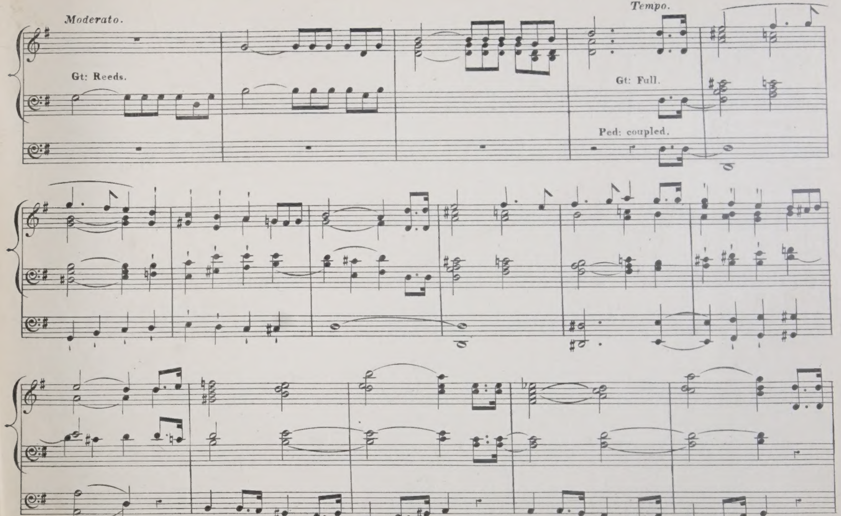
MARCH FOR THE ORGAN.

SYDNEY G. R. COLES, F.C.O.


MODERATO.
Gt: 8 & 4 ft: with Reeds.
MANUAL.
PEDAL.
Full Gt: with Ped: coupd
Tempo di Marcia.
1st
2nd

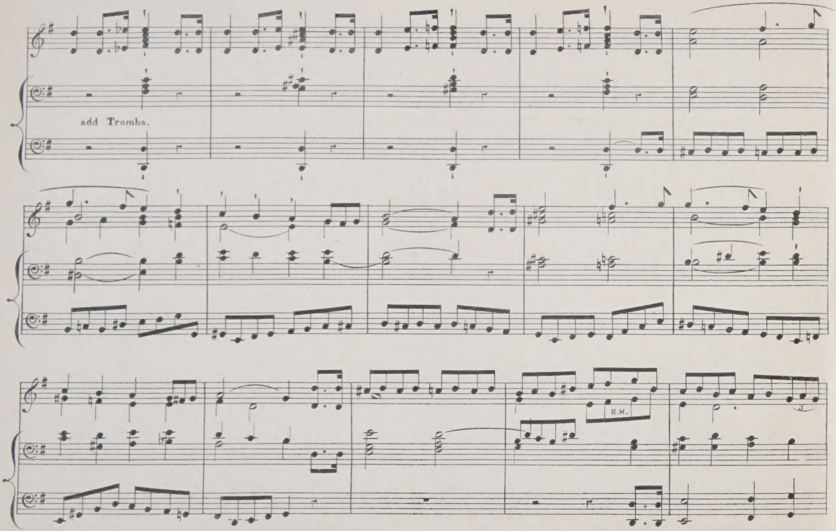

1st
2nd
Ch: Clarinet & Fl:
Sw: to 15th with Reeds.
p
Uncoupled.

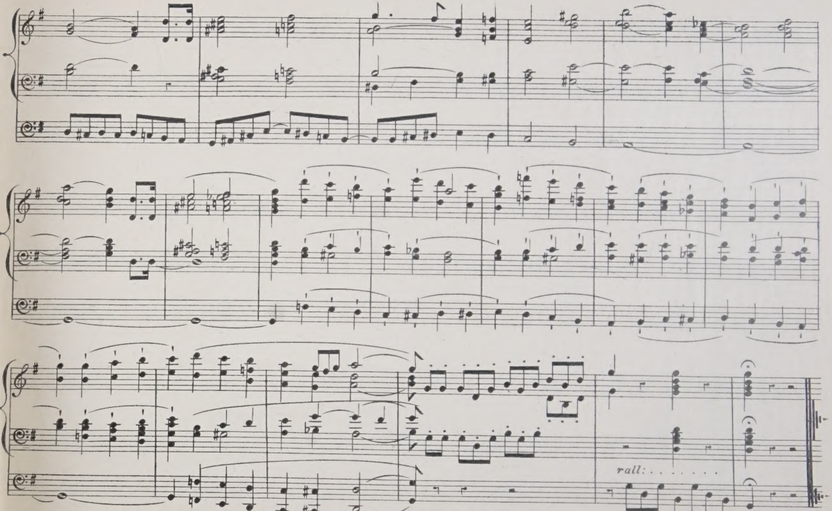

p
1st
add Piccolo.
2nd


Moderato.
Tempo.
Gt: Reeds.
Gt: Full.
Ped: coupled.

MARCH for the ORGAN. *Sydney G.R.Coles.*

(W & Cº 1906.)


add Tromba.
R.H.
3


rall: . . . .

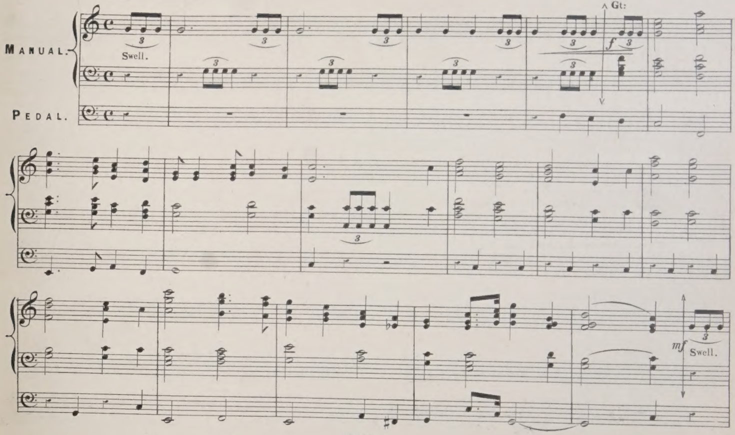
Gt: Org: Full without Reeds.
Swell. Full coupled to Gt:
Pedal. 16 & 8 ft: coupled to Gt:

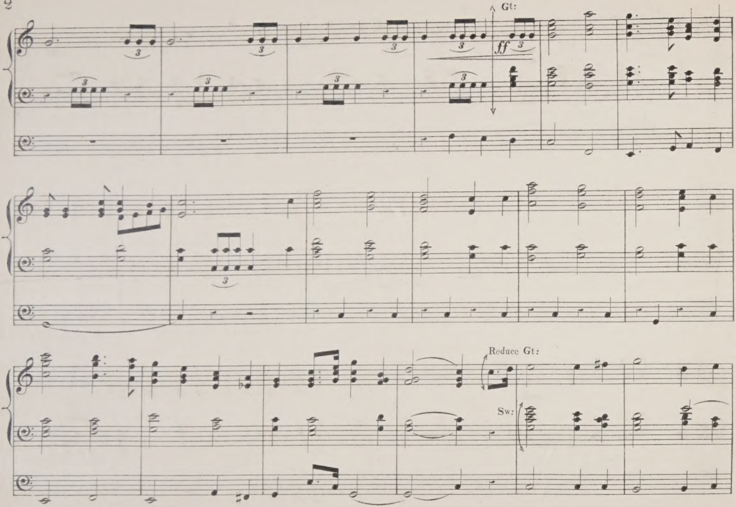
PRINCE BISMARCK

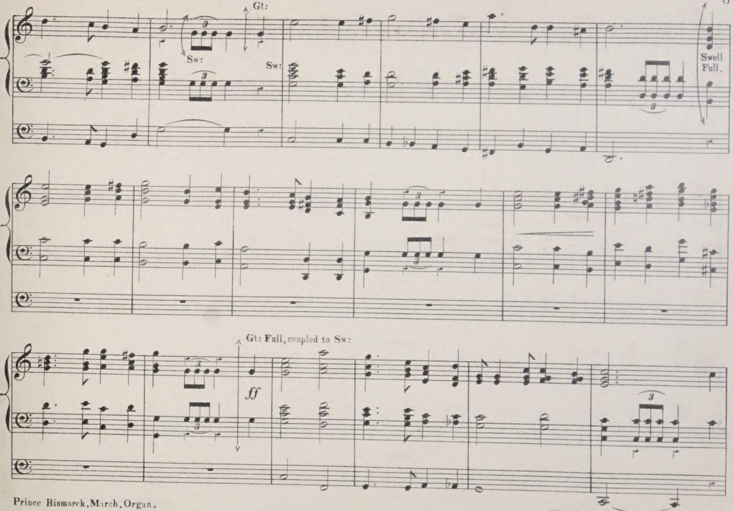
MARCH.

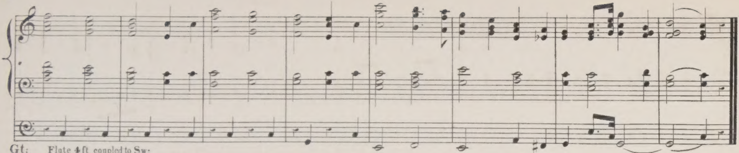
Composed by LLOYD EDWARDS.

Allegro Maestoso.

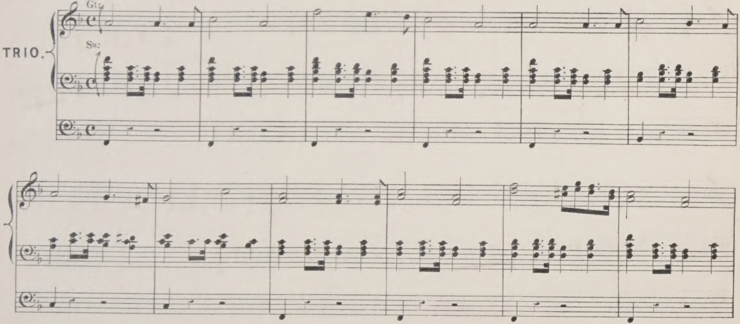

MANUAL.
PEDAL.
Swell.
Gt:
f
mf
Swell.
3

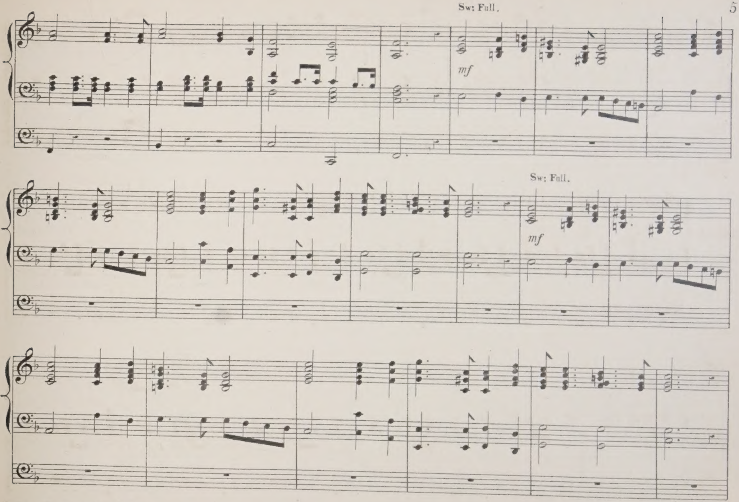

Gt:
ff
3
Reduce Gt:
Sw:

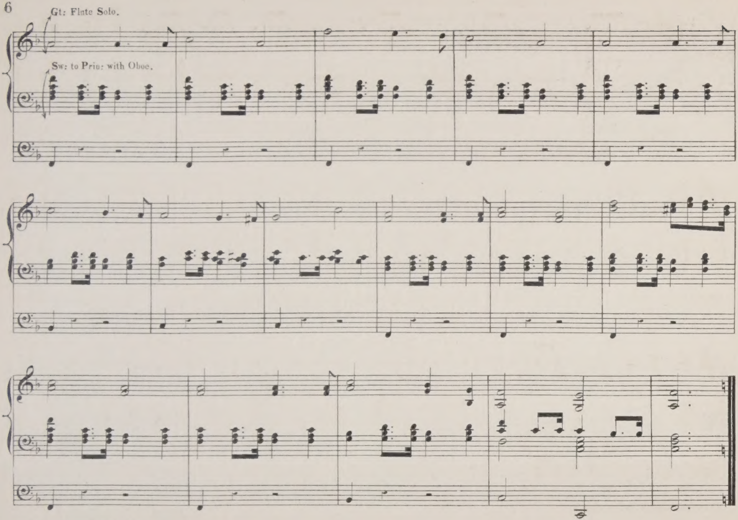

Gt:
Sw:
Sw:
Swell
Full.
Gt: Full, coupled to Sw:
ff
3

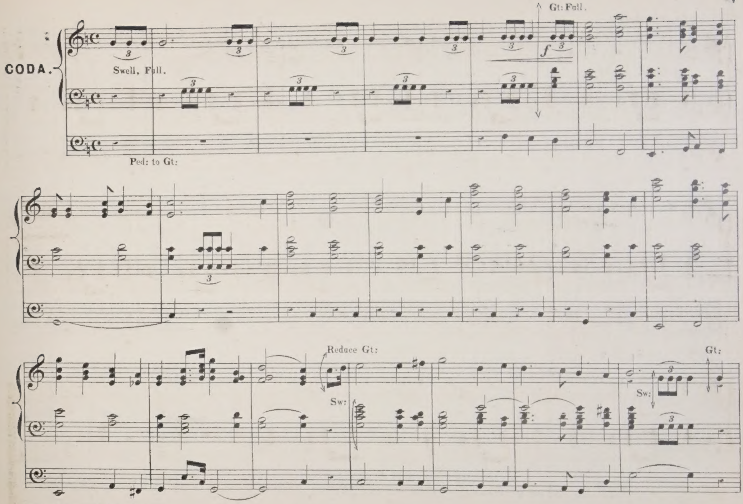


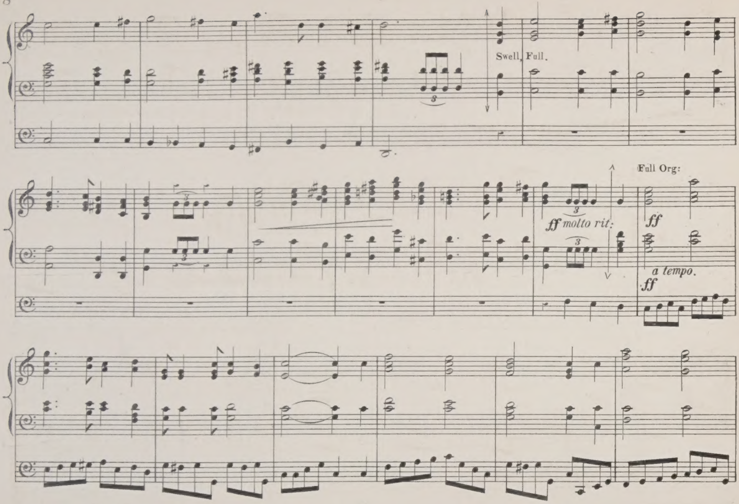
Gt: Flute 4 ft coupled to Sw:
Swell: Open D. Stopped D. Prin: and Oboe
Ped: 16 ft coupled to Sw:

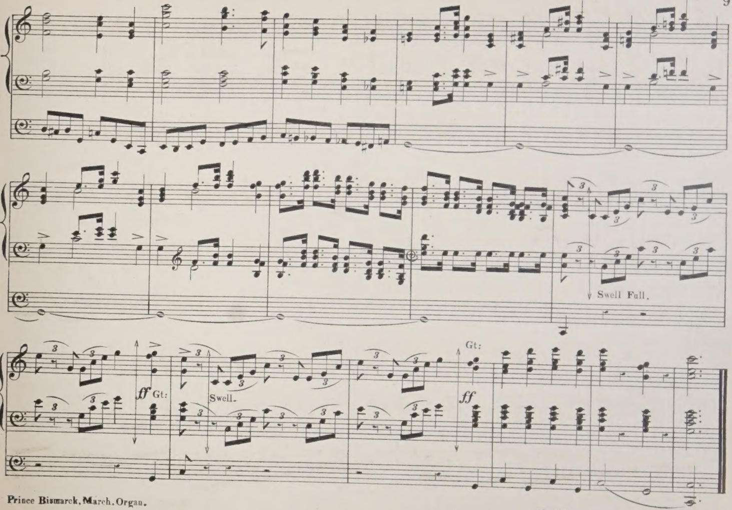



Sw: Full.
mf
Sw: Full.
mf


Gt: Flute Solo.
Sw: to Prin: with Oboe.


CODA.
Gt: Full.
Swell, Full.
f
Ped: to Gt:
Reduce Gt:
Sw:
Sw:
Gt:


Swell, Full.
Full Org:
ff molto rit:
3
3
3
3
ff
a tempo.
ff


Swell Full.
ff Gt:
Swell.
Gt:
ff

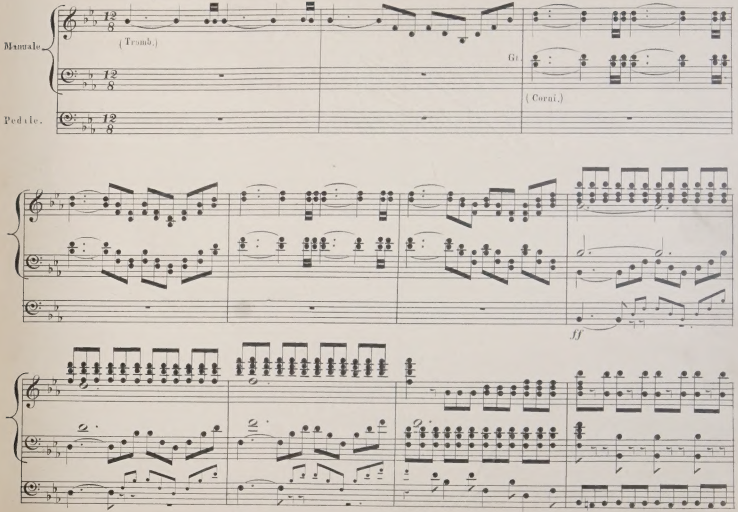
MARCHE CORTÉGE

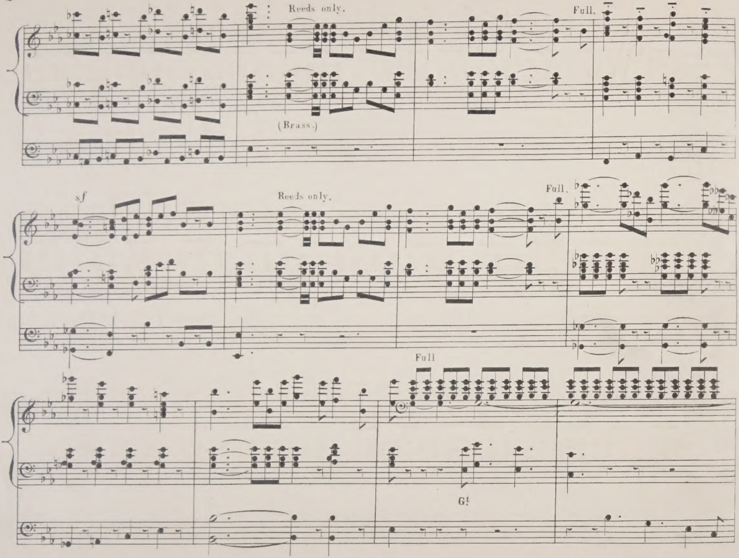
(IRENE)

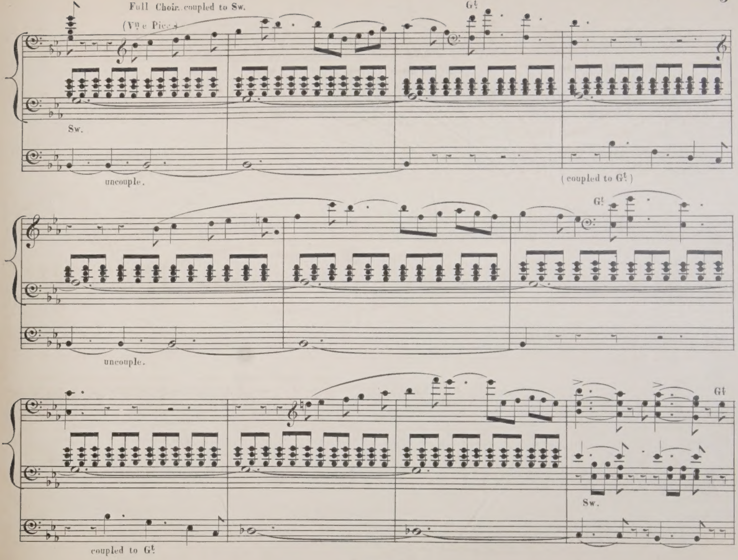
BRILLANTE.

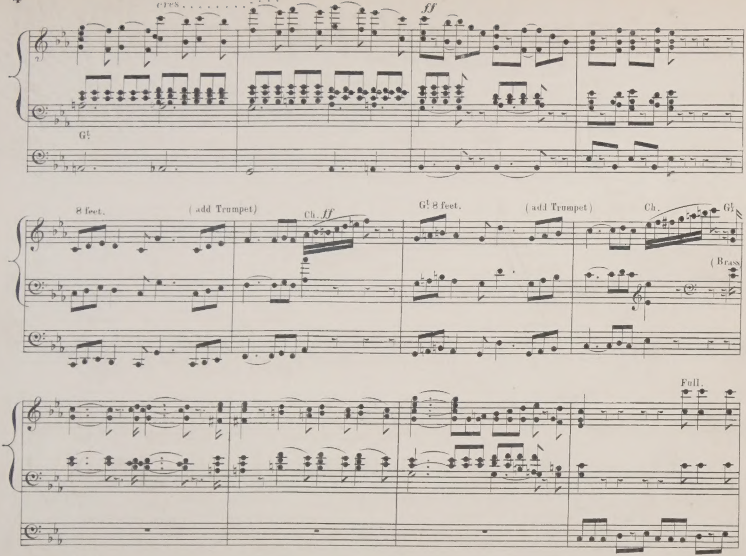
Gt coupled to Sw. with 8 feet Reeds.

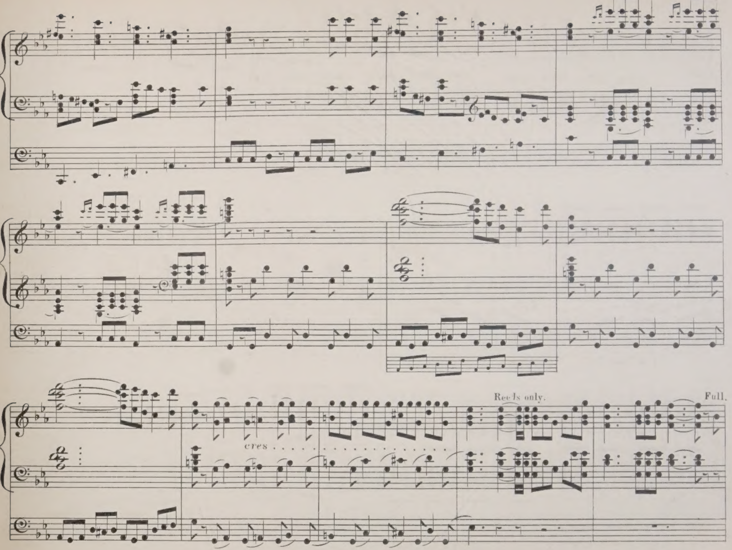
CH. GOUNOD.

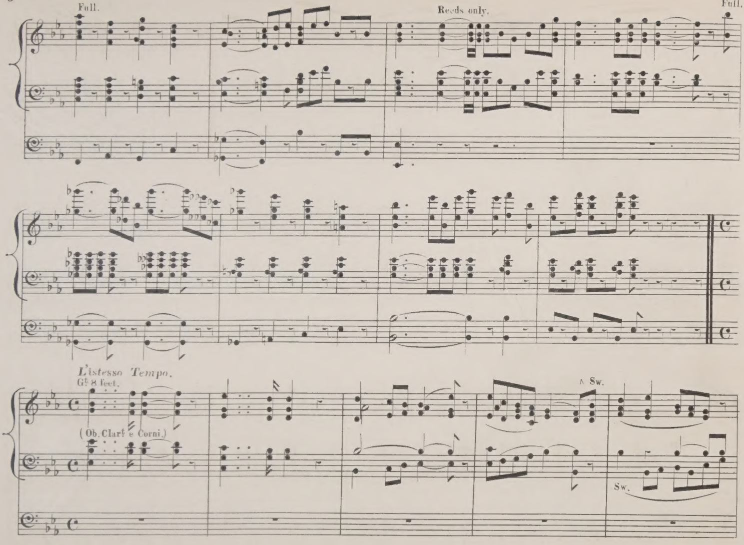

Manuale
Pedale.
(Tromb.)
Gt.
(Corni.)
ff

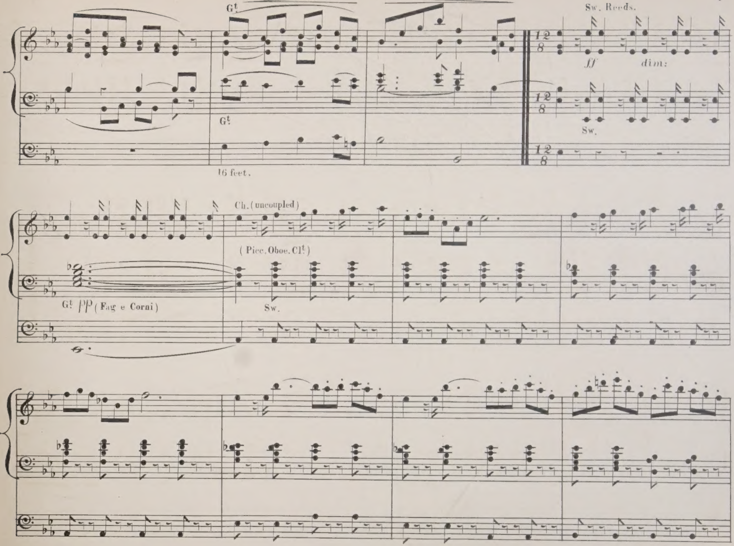

Reeds only.
Full.
(Brass.)
sf
Reeds only.
Full.
Full
Gt

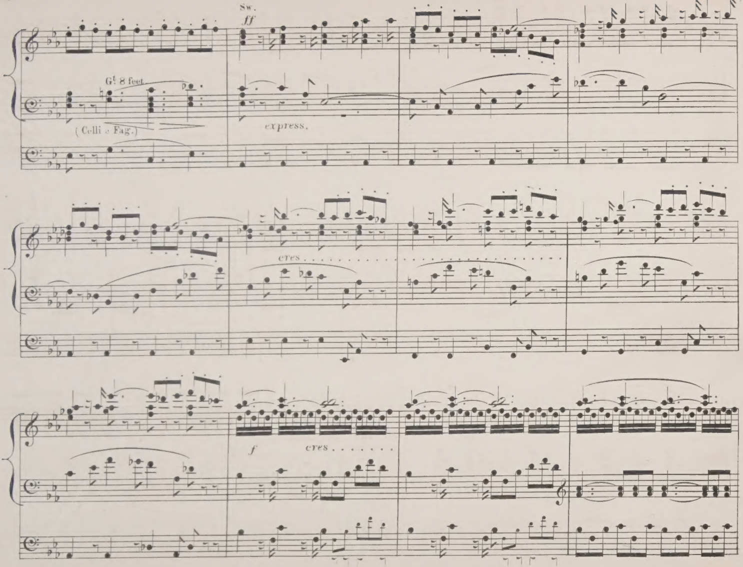

Full Choir, coupled to Sw.
(Vln e Picc.)
Gt.
Sw.
uncouple.
(coupled to Gt.)
Gt.
uncouple.
coupled to Gt.
Sw.
Gt.

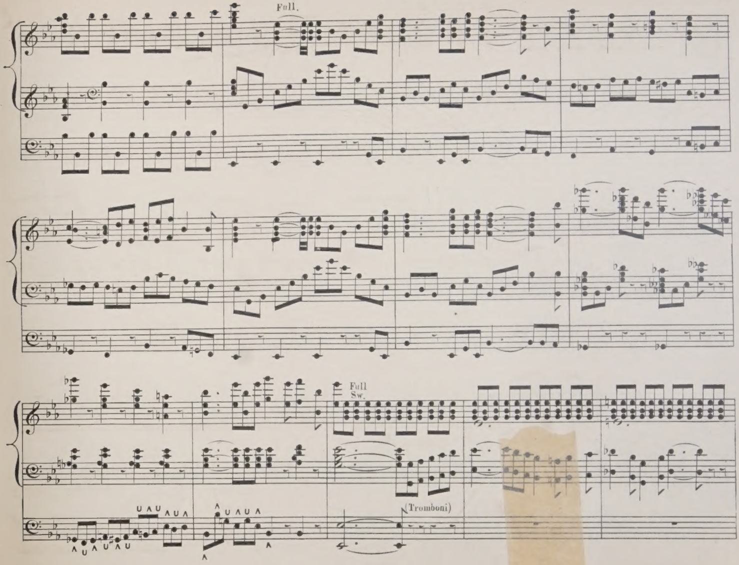

cres . . . .
ff
Gt.
8 feet.
(add Trumpet)
Ch. ff
Gt. 8 feet.
(add Trumpet)
Ch.
Gt.
(Brass)
Full.

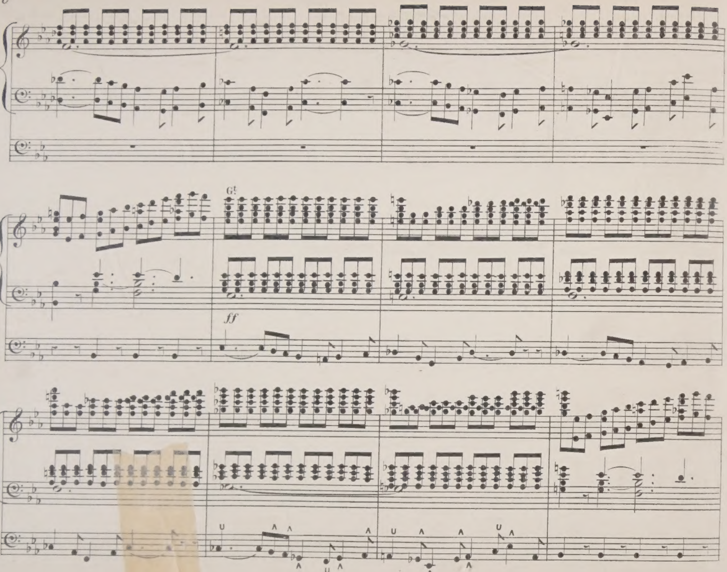

cres
Reeds only.
Full.

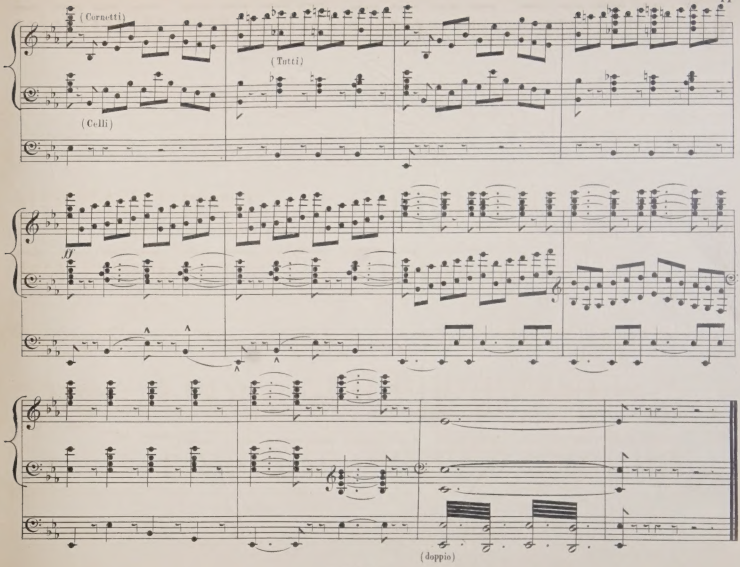

Full.
Reeds only.
Full.
L'istesso Tempo.
Gt 8 feet.
(Ob. Clart e Corni.)
^ Sw.
Sw.


Gt.
Sw. Reeds.
ff
dim:
Gt.
Sw.
16 feet.
Ch. (uncoupled)
(Picc. Oboe. Clt.)
Gt. pp (Fag e Corni)
Sw.


Sw.
ff
Gt. 8 feet
(Celli e Fag.)
express.
cres
cres
f
cres


Full.
Full
Sw.
(Tromboni)


G^t
ff


(Cornetti)
(Tutti)
(Celli)
ff
(doppio)

TO
Mademoiselle Eugénie Grus.
(NÉE RABOURDIN.)

MARCHE SOLENNELLE

COMPOSED FOR
Full Orchestra,
BY

CH. GOUNOD.

Arranged for the Organ by Ebenezer Prout.

Ent. Sta. Hall.

Reduced Price 1/6

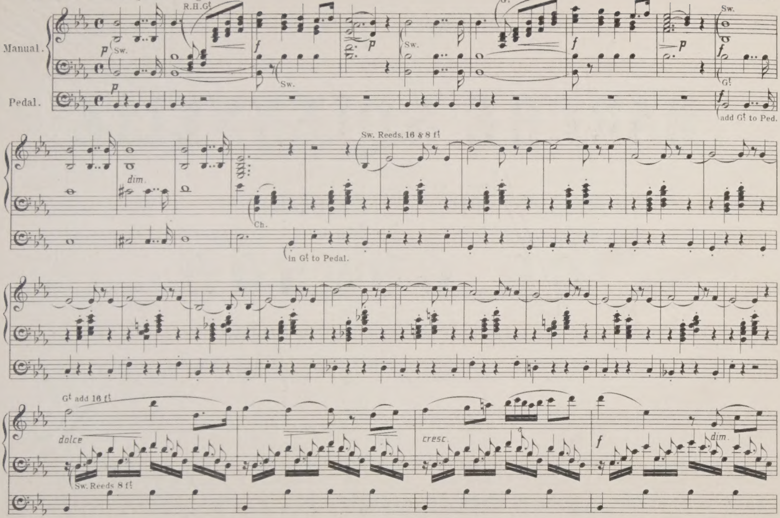
London & New York
NOVELLO, EWER & Co

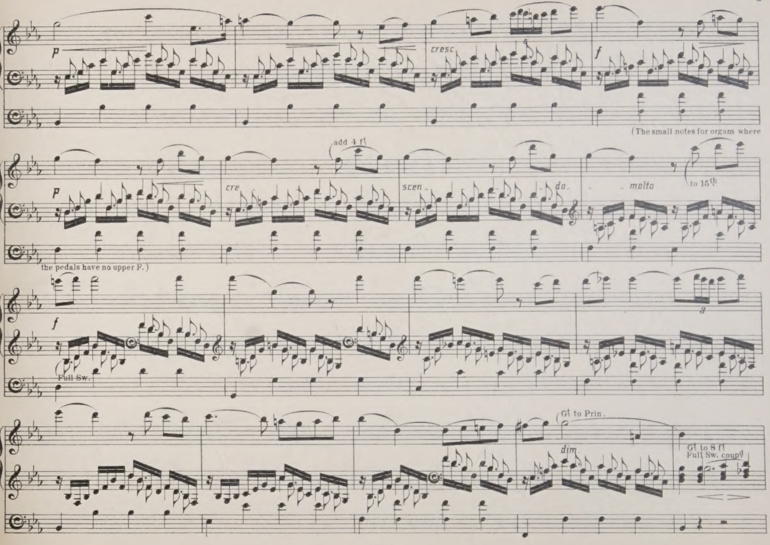
Full Score, Orchestral Parts, Arrangements for Pianoforte Solo, Duet, and Harmonium & Pianoforte may also be had.

Prepare Gt 8 ft
Ch. Flutes. 8, 4 & 2 ft
Sw. Full, coupled to Gt
Ped. 16 & 8 ft *Andante quasi Adagio.*

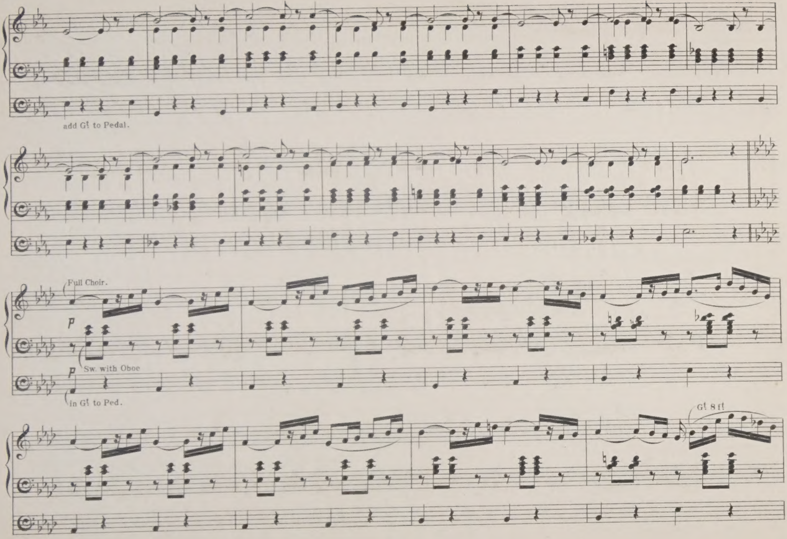
MARCHE SOLENNELLE.

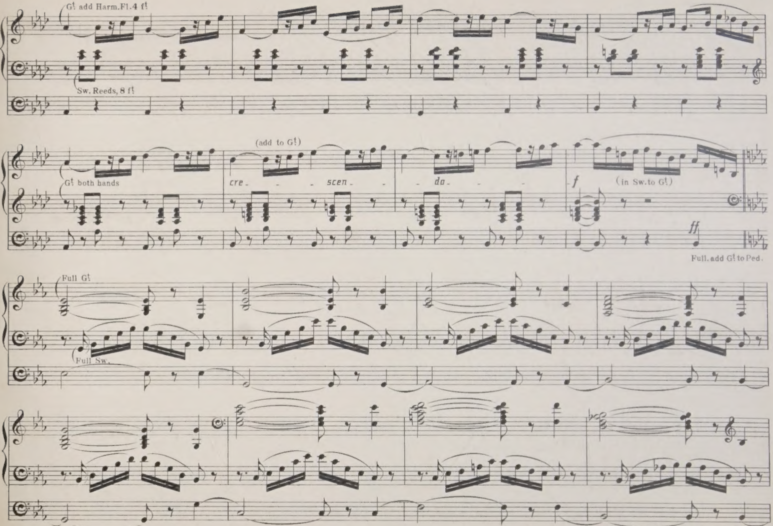
Ch. Gounod.

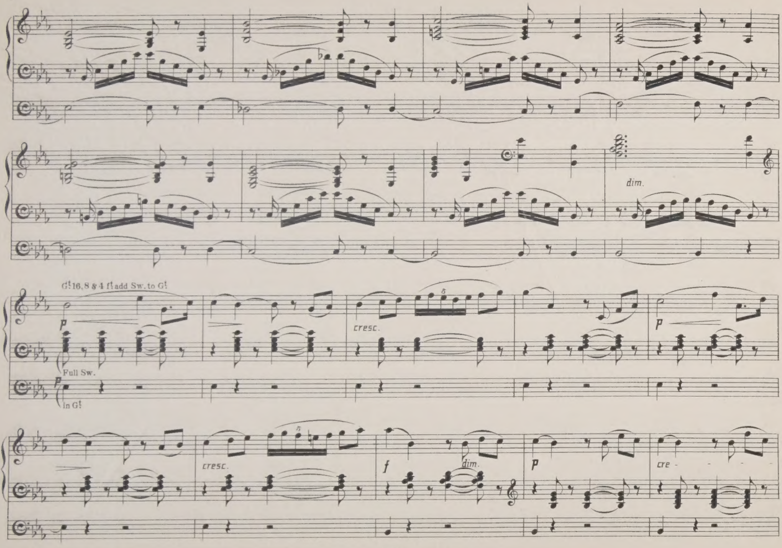

Manual.
Pedal.
R.H.Gt
p
Sw.
f
Sw.
p
Sw.
Gt
f
p
Sw.
f
Gt
add Gt to Ped.
dim.
Sw. Reeds, 16 & 8 ft
Ch.
in Gt to Pedal.
Gt add 16 ft
dolce
Sw. Reeds 8 ft
cresc.
f
dim.

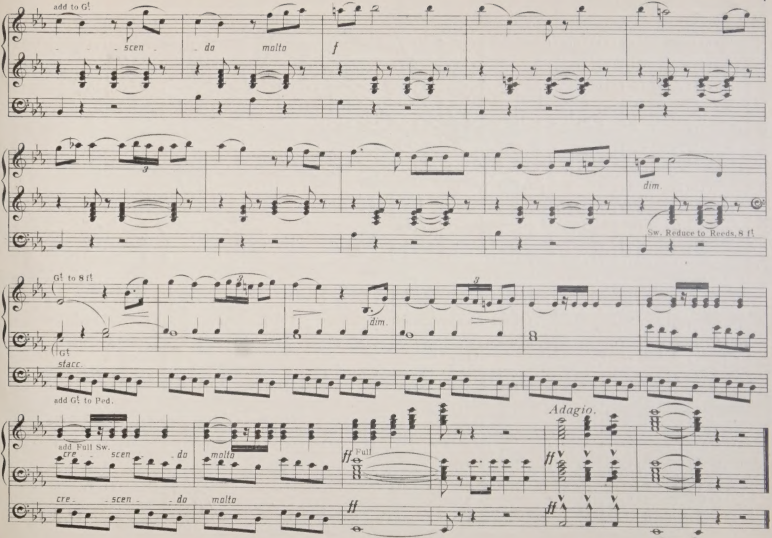

p
cresc
f
p
add 4 ft
cre
scen
do
molto
to 15th
f
Full Sw.
3
G! to Prin.
dim
G! to 8 ft
Full Sw. coupd

(The small notes for organs where the pedals have no upper F.)


add Gt. to Pedal.
Full Choir.
p
p
Sw. with Oboe
in Gt. to Ped.
Gt. 8 ft


Gt add Harm.Fl.4 ft
Sw. Reeds, 8 ft
(add to Gt)
Gt both hands
cre - - scen - - - da - - -
f
(in Sw. to Gt)
ff
Full, add Gt to Ped.
Full Gt
Full Sw.


dim.
Gt. 16, 8 & 4 ft. add Sw. to Gt.
p
Full Sw.
p
in Gt.
cresc.
p
cresc.
f
dim.
p
cre - - - -


add to G!
scen
do
molto
f
dim.
Sw. Reduce to Reeds, 8 ft.
G! to 8 ft.
G!
stacc.
dim.
add G! to Ped.
add Full Sw.
cre
scen
do
molto
cre
scen
do
molto
ff
Full
ff
Adagio.
ff
ff

MARCHES FOR PIANOFORTE (SOLO).

		s.	d.
Allen, Alfred B.	March of the Choristers	3	0
Barry, C. A.	Birthday March	3	0
Barnby, J.	Bride's March, "Rebekah"	3	0
Beethoven	Military March, "King Stephen"	2	0
"	Religious March, " "	1	0
"	Triumphal March, " "	1	0
"	Turkish March, "Ruins of Athens"	1	6
Benedict, Sir Julius	Malcolm (Marche Triomphale)	4	0
Brabham, James	March of the Pilgrims	3	0
Calkin, J. B.	Festal March	3	0
Egghard, Jules	Marche de la Garde Impériale	4	0
Elvey, Sir George	Festal March, performed at the marriage of H.R.H. the Princess Louise and the Marquis of Lorne	3	0
Gounod, Ch.	March to Calvary, "Redemption"	4	0
"	Marche Solennelle	4	0
"	Wedding March, No. 1	4	0
"	Wedding March, No. 2	4	0
Handel	Dead March, "Saul"	1	6
Hiller, Ferdinand	Marcia, Op. 144	3	0
Jacoby, S.	March, dedicated to the Volunteers of Great Britain	2	6
Krüger, W.	Marche des Bohémiens Russes	4	0
Longhurst, W. H.	March of King David's Army, "David and Absalom"	5	0
Mendelssohn	March composed in celebration of the visit of the painter Cornelius to Dresden	3	0
"	War March, "Athalie"	4	0
Mendelssohn (*continued*)	Funeral March composed for a military band	3	0
"	Wedding March	2	6
"	Marche Funèbre, "Lieder ohne Worte"	1	0
"	Hero's March	3	0
"	Pilgrims' March	2	0
Molique, B.	March, "Abraham"	2	0
Novello, V.	3 Marches—2 of Mozart, 1 of Gluck	2	0
Oakeley, H. S.	Funeral March, Op. 23	4	0
"	The Edinburgh March	4	0
O'Leary, A.	5 Marches—No. 1, "Hasten to the fight." No. 2, "Union." No. 3, "The Battle Field." No. 4, "The United Band." No. 5, "On the March." Complete, 5s. or Singly	2	0
Ouseley, The Rev. Sir Frederick	March, "St. Polycarp"	3	0
Sloman, R.	The Abyssinian March	2	0
Smart, Henry	March in G	3	0
"	March in D	3	0
Thorne, J. F.	Recessional March	4	0
Wesley, Dr. S. S.	March	3	0
Wollenhaupt	Grande Marche de Concert	3	0
"	Marche Hongroise	3	0
"	Grande Marche Militaire	4	0
Wagner	March, "Tannhäuser." F. Spindler	3	0
"	" " W. Krüger	5	0
Zimmermann, Agnes	Marche	2	6

MARCHES FOR PIANOFORTE (DUET).

		s.	d.
Calkin, J. B.	Marche Religieuse	4	0
"	Festal March	4	0
Gounod, Ch.	March to Calvary, "Redemption"	5	0
"	Wedding March, No. 1	4	0
"	Wedding March, No. 2	4	0
"	Marche Solennelle	5	0
Mendelssohn	Hero's March, Op. 22	4	0
"	Wedding March, Op. 61	3	0
"	War March of the Priests from "Athalie," Op. 74	4	0
Mendelssohn (*continued*)	Pilgrims' March from Italian Symphony, Op. 90	3	0
"	Funeral March, Op. 103	4	0
"	Cornelius March, Op. 108	5	0
Molique, B.	March from "Abraham"	4	0
Moscheles, I.	March (No. 1 of two Duets for Pianoforte Students)	2	6
Silas, E.	Funeral March	6	0
Wigan, C.	Triumphal March	6	0

The above sold at half-price.

MARCHES FOR THE ORGAN.

		Arranged by	Net. s.	Net. d.
Adam, Adolphe	Marche Religieuse	W. T. Best	2	0
Alexander, Alfred	March		2	0
Beethoven	Military March, Posthumous	W. T. Best	2	0
"	Triumphal March (Tarpeja)	"	2	0
"	Grand March in D (Op. 45)	"	2	0
"	Funeral March (Op. 26)	"	2	0
"	March (Egmont)	"	2	0
Best, W. T.	March for a Church Festival, in D major	"	3	0
"	Wedding March	"	3	0
"	Funeral March	"	3	0
Cherubini	Marche Religieuse, composed for the Coronation of Charles X.	H. J. Lincoln	1	3
Chopin	Funeral March from Pianoforte Sonata	W. T. Best	2	0
Calkin, J. B.	Marche Religieuse		2	0
"	Festal March		2	0
"	Harvest Thanksgiving March		1	6
Carter, William	Processional March, "Placida"		2	0
Carter, George	Grand Festival March		2	0
Collin, Charles	Three Marches	1 at 3s., 2 at	2	6
Dussek	Marcia Funèbre, Sonata, Op. 74, four hands	W. J. Westbrook	1	6
Gounod, Ch.	March to Calvary, "Redemption"	Dr. G. C. Martin	2	0
"	Marche Solennelle		1	6
"	Wedding March, No. 1		2	0
"	Wedding March, No. 2		2	0
Handel	March, "Scipio"	W. T. Best	2	0
"	March, "Ode, St. Cecilia's Day"	"	2	0
"	March, "Hercules"	"	2	0
"	Funeral March, "Samson"	"	2	0
"	Dead March, "Saul"	"	2	0
"	" "	W. J. Westbrook	1	6
"	March, "Joshua"	W. T. Best	2	0
Hatton, J. L.	Triumphal March	"	2	0
Hiles, Dr. H.	A Festival March		2	0
Jekyll, C. S.	Grand March		3	0
Liszt	Triumphal March, "Vom Fels zum Meer"	W. T. Best	2	0
Léfébure-Wély	Two Marches, each		2	0
Meyerbeer	Schiller March	W. T. Best	2	0
"	Coronation March, "Le Prophète,"	"	2	0
Monk, Dr. E. G.	March from the "Bard"	G. A. Hardacre	1	0
Mozart	March, C major, "Idomeneo"	W. T. Best	2	0
"	" F "	"	2	0
"	" "Posthumous," D major	"	2	0
Mendelssohn	War March, "Athalie"	"	2	0
"	" "	Dr. Steggall	1	6
"	Pilgrims' March, Op. 90	Dr. Chipp	1	6
"	Cornelius March, Op. 108	W. T. Best	1	6
"	Funeral March, Op. 103	"	1	6
"	Wedding March	"	2	0
"	"	C. E. Willing	1	0
Molique, B.	March, "Abraham"	W. T. Best	1	6
Moscheles, I.	Marche Triomphale	"	2	0
Ouseley, Rev. Sir F. A. G.	March, "Polycarp"	L. Colborne	1	0
Richardson, J. E.	March		1	6
Schubert	Grand Funeral March, written on the occasion of the death of Alexander I.	E. Silas	1	0
"	March, Op. 27	W. J. Westbrook	1	6
"	March Solennelle, Op. 40, No. 5	W. T. Best	2	0
"	March, Op. 40, No. 4	"	2	0
"	Grand March, Op. 40, No. 2	"	2	0
"	March, B minor, Op. 27, No. 1	"	2	0
Selby, Luard	Processional Wedding March		1	0
"	Marche Serieuse		1	0
"	Orchestral March		1	0
Silas, E.	March in B flat		1	0
Spohr	March from Notturno, Op. 34	W. T. Best	2	0
Schumann	March, Op. 85	"	2	0
Spindler, F.	March, C minor	"	2	0
Smart, Henry	Grand Solemn March, in C minor		2	0
"	Festive March, in D		1	6
Steggall, Dr.	March, Philistines, "Samuel"		2	0
Stone, J. T.	Marche Triomphale		1	6
Thorne, E. H.	Festive March		2	0
Tours, B.	March	W. J. Westbrook	1	6
Wagner	March, "Tannhäuser"	F. Archer	2	0
Weber	March from Pianoforte Duets	W. T. Best	2	6
Wesley, S.	March	J. Hiles	1	6
Westbrook, W. J.	Festival March		1	6
"	" No. 2		1	6
"	March		1	6
Zimmermann, Agnes	March	Dr. Stainer	1	6

Many of the above Marches are contained, with several other pieces, in Numbers of Best's Arrangements, &c.

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Funeral March

(EDVARD GRIEG)

ARRANGED FOR THE

ORGAN

by

EDWIN H. LEMARE.

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EDVARD GRIEG.

Arranged for the Organ by
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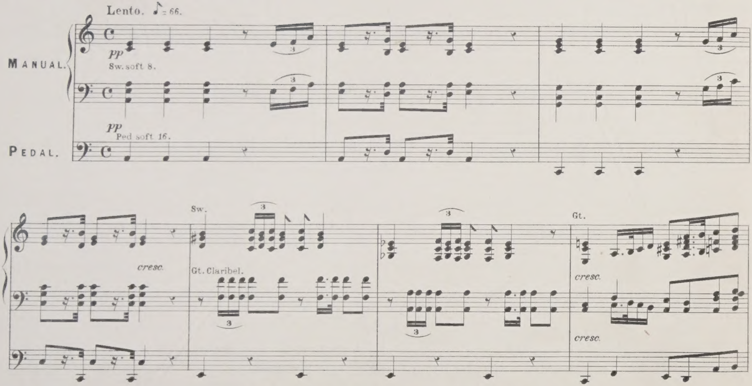
Lento. ♪ = 66.
MANUAL.
PEDAL.
pp
Sw. soft 8.
pp
Ped soft 16.
3
cresc.
Sw.
Gt. Claribel.
Gt.
cresc.
cresc.

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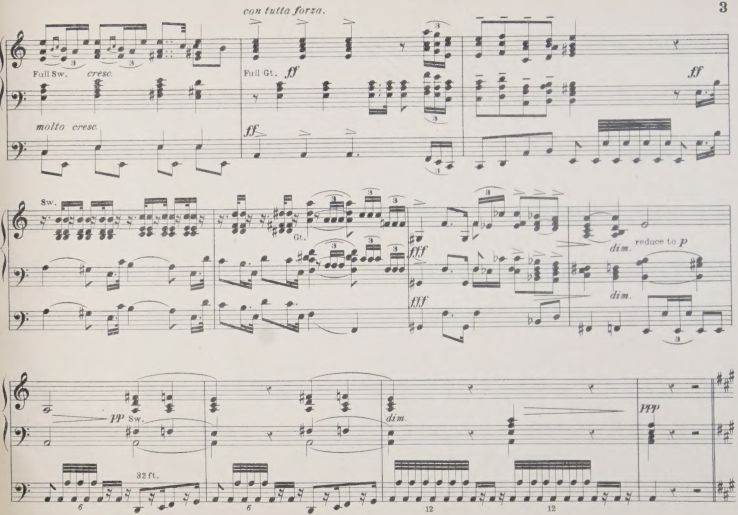
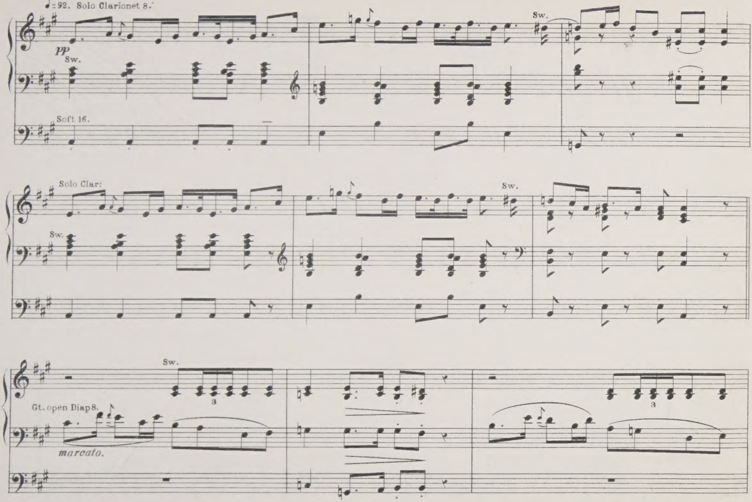
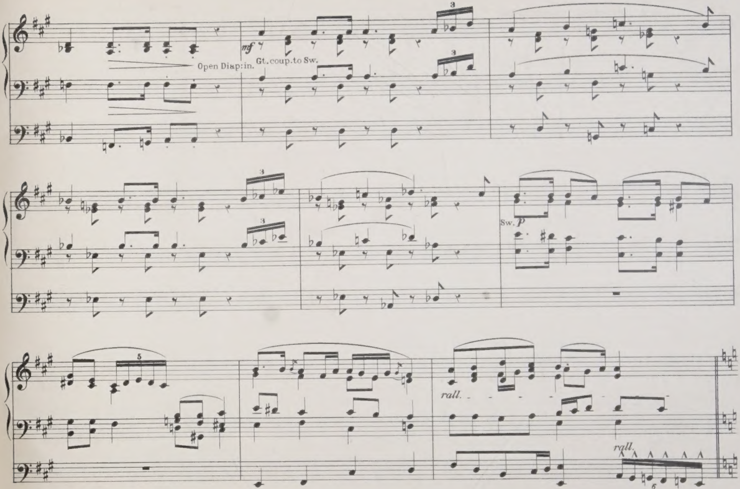
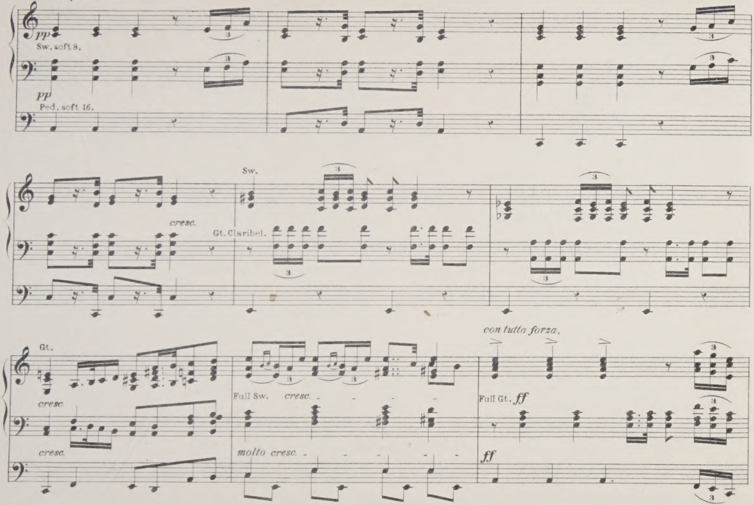
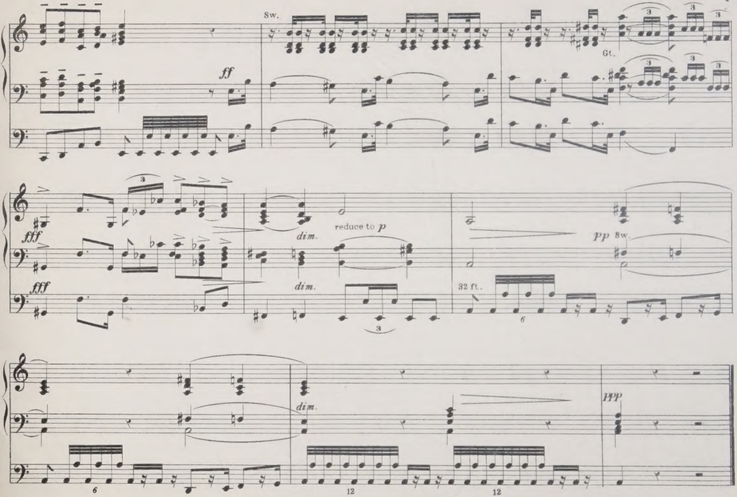

con tutta forza.
Full Sw.
cresc.
Full Gt.
ff
ff
molto cresc.
ff
3
Sw.
Gt.
fff
fff
dim.
reduce to p
dim.
pp
Sw.
32 ft.
6
dim.
12
ppp


♪=92. Solo Clarionet 8.'
pp
Sw.
Sw.
Soft 16.
Solo Clar:
Sw.
Sw.
Sw.
Gt. open Diap 8.
marcato.
3
3


3
mf
Open Diap: in.
Gt. coup. to Sw.
3
3
3
Sw. p
5
rall.
rall.
6

Tempo Primo.


pp
Sw. soft 8.
pp
Ped. soft 16.
3
cresc.
Sw.
Gt. Claribel.
Gt.
cresc.
cresc.
Full Sw.
cresc.
molto cresc.
con tutta forza.
Full Gt. ff
ff


Sw.
ff
Gt.
fff
fff
dim.
reduce to p
dim.
pp
Sw.
32 ft.
dim.
ppp

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Variation 1.	Variation 3.	Finale—Majore, Allegro—Andante.

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    Fantasia—Allegro moderato. Fuga—Andante.

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    HOMILIUS, G. A. (*Pupil of J. S. Bach—Born at Rosenthal*, 1714.) **Trio** for **Two** Cla
    and Pedal.
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    TÖPFER, J. G. **Prelude on the Chorale,** "Was Gott thut, das ist wohlgethan."
23. **BACHE, F. E.** (*Born* 1830—*Died at Birmingham*, 1858.) **Andante and Allegro**
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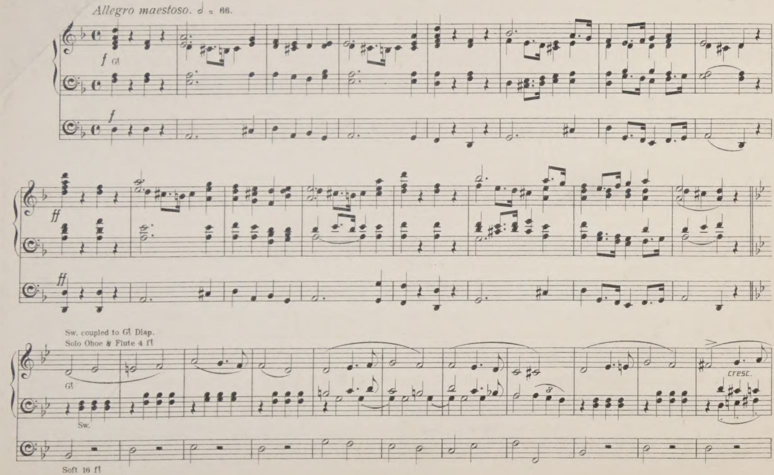
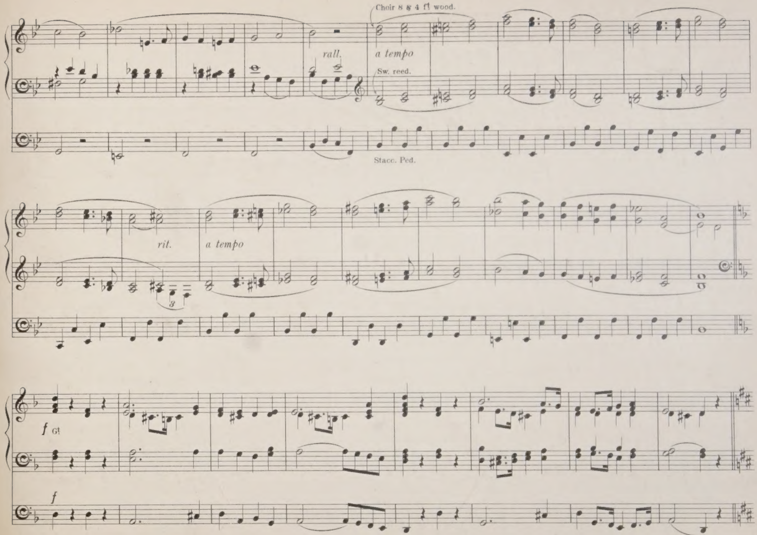
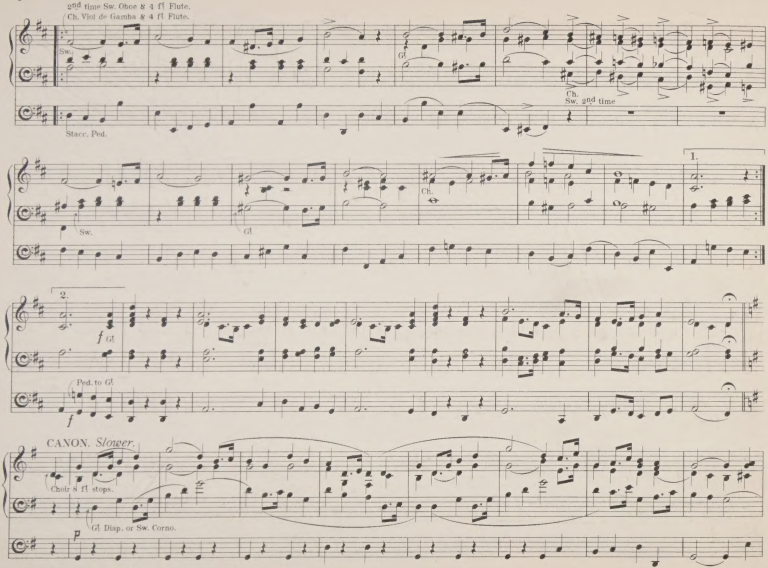
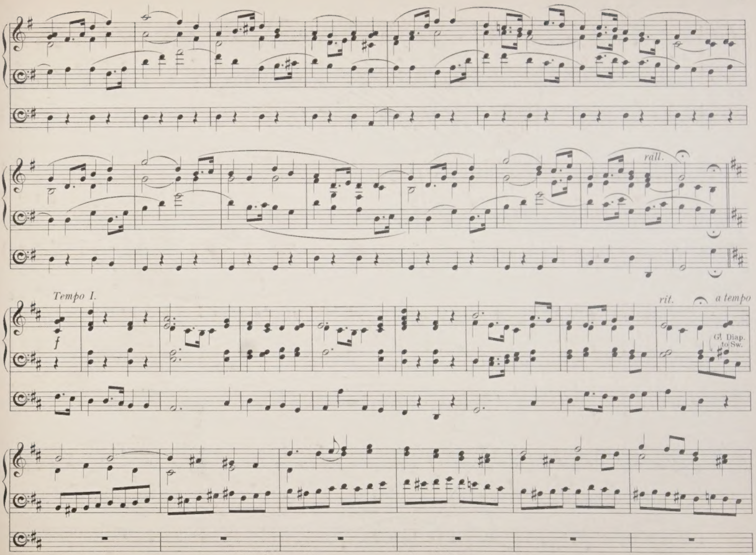
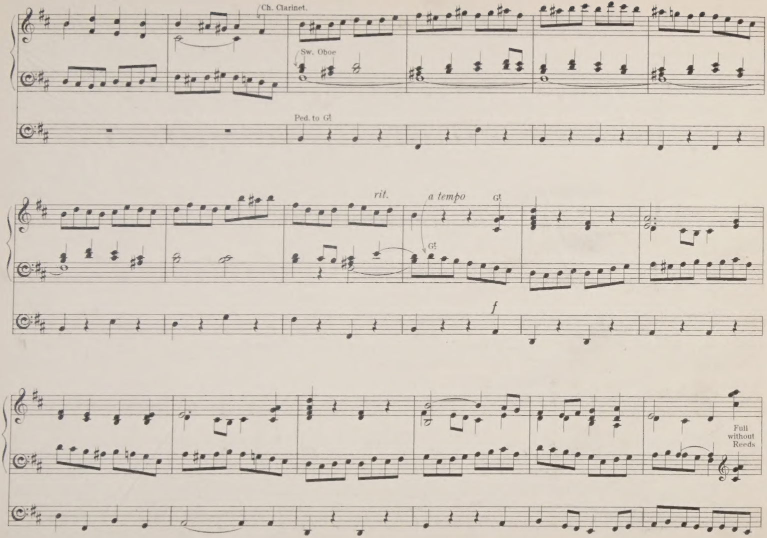


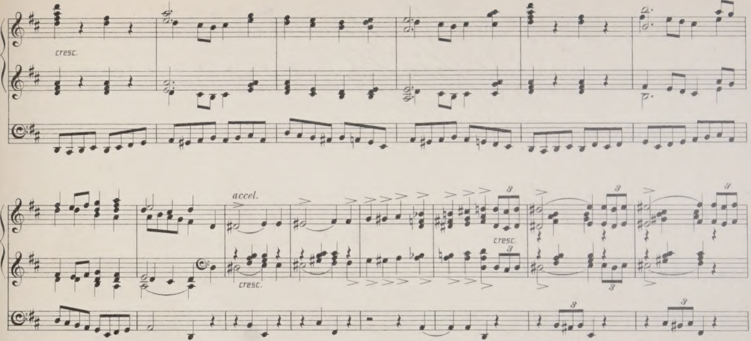
Allegro maestoso. 𝅗𝅥 = 66.
f Gt
f
ff
ff
Sw. coupled to Gt Diap.
Solo Oboe & Flute 4 ft
Gt
Sw.
3
cresc.
Soft 16 ft


Choir 8 & 4 ft wood.
rall.
a tempo
Sw. reed.
Stacc. Ped.
rit.
a tempo
3
f Gt
f

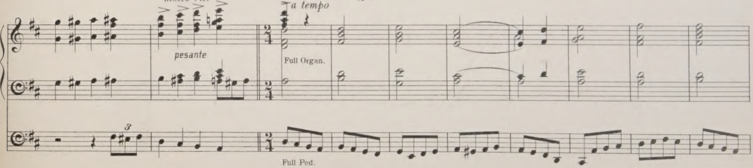

2nd time Sw. Oboe & 4 ft. Flute.
Ch. Viol de Gamba & 4 ft. Flute.
Sw.
Gt.
Stacc. Ped.
Ch.
Sw. 2nd time
Sw.
Gt.
Ch.
1.
2.
f Gt.
Ped. to Gt.
f
CANON. Slower.
Choir 8 ft. stops.
Gt. Diap. or Sw. Corno.
p

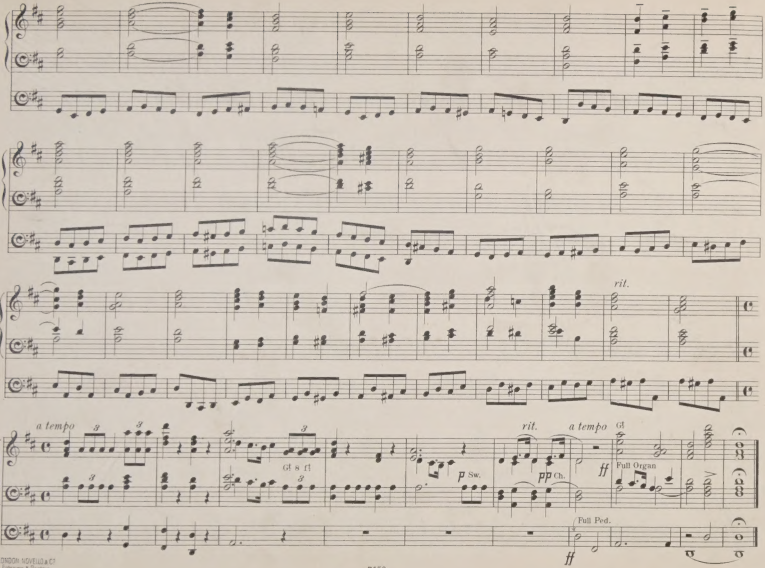

rall.
Tempo I.
f
rit.
a tempo
Gt Diap. to Sw.


Ch. Clarinet.
Sw. Oboe
Ped. to Gt.
rit.
a tempo
Gt.
Gt.
f
Full without Reeds


cresc.
accel.
cresc.
cresc.
3

GOD SAVE THE QUEEN.


molto rit.
a tempo
pesante
Full Organ.
3
Full Ped.


rit.
a tempo
3
Gt 8 ft
p Sw.
rit.
pp Ch.
a tempo
Gt
ff
Full Organ
Full Ped.
ff

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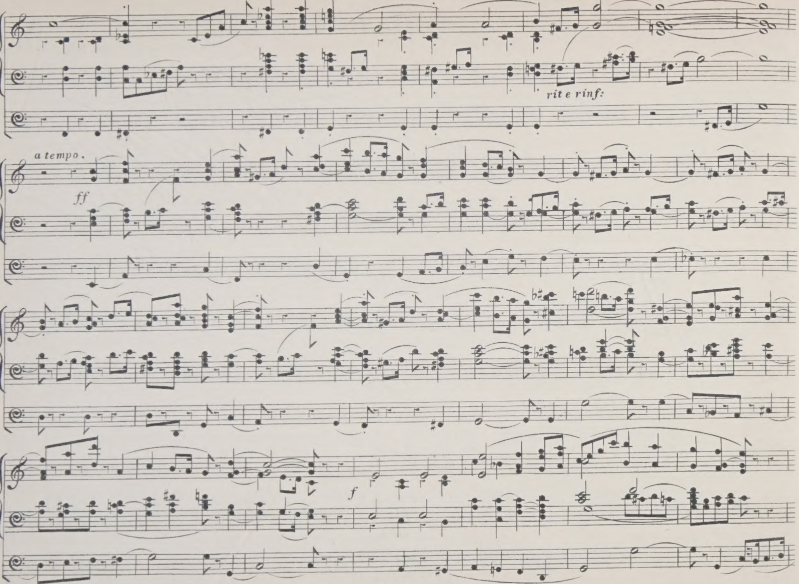
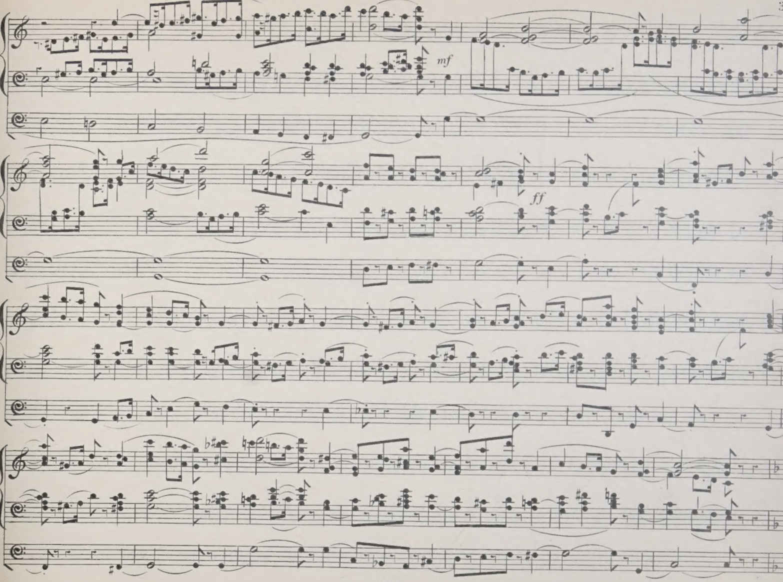
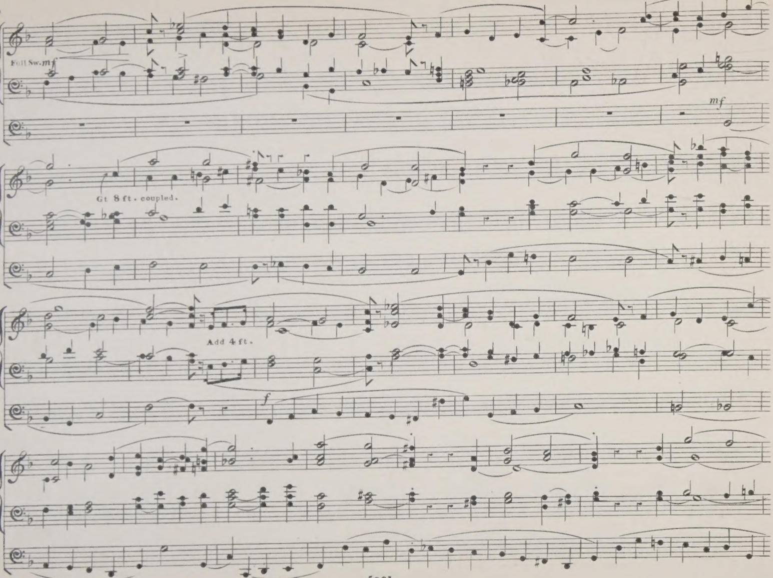
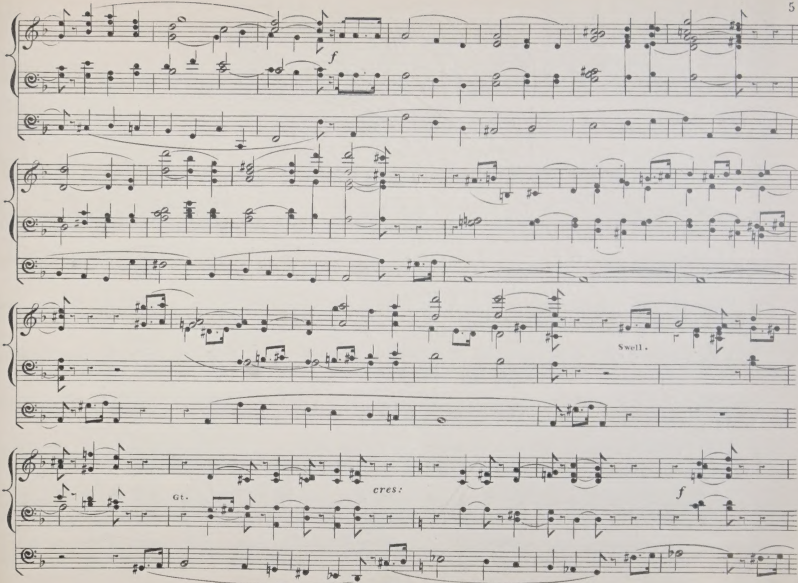
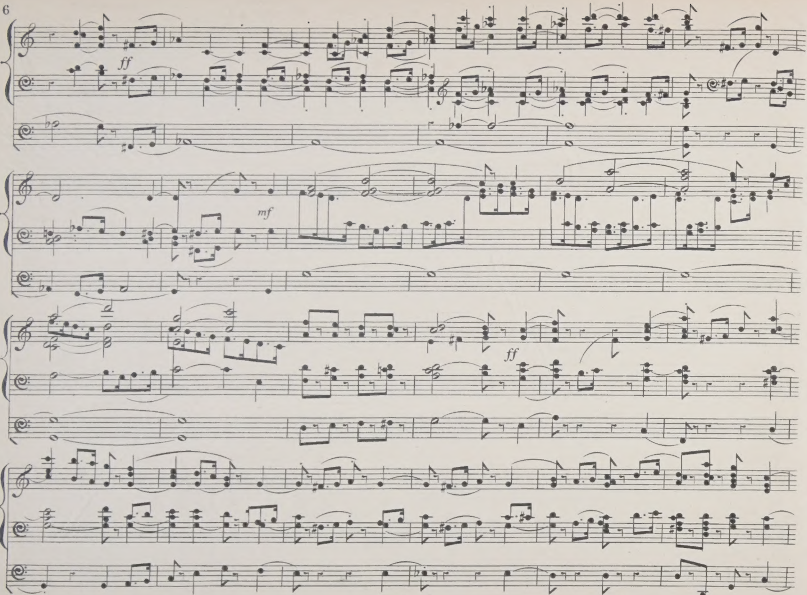

rit e rinf:
a tempo.
ff
f

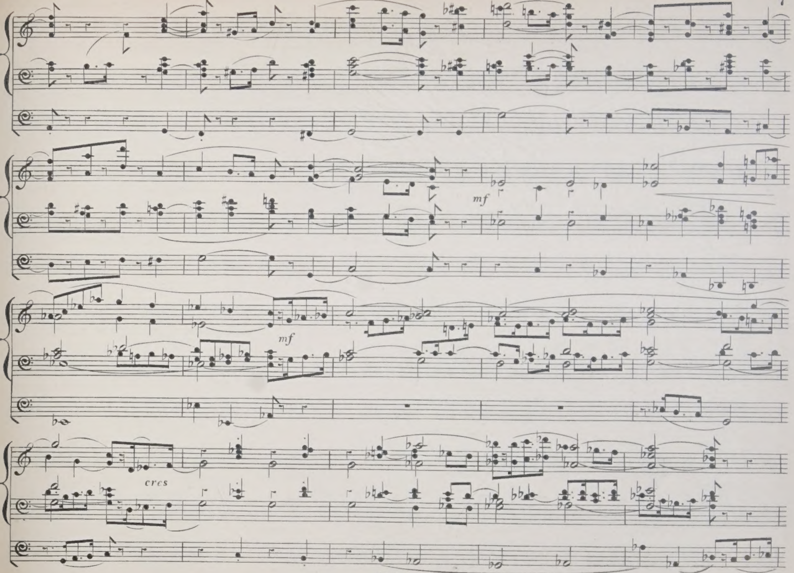

mf
ff

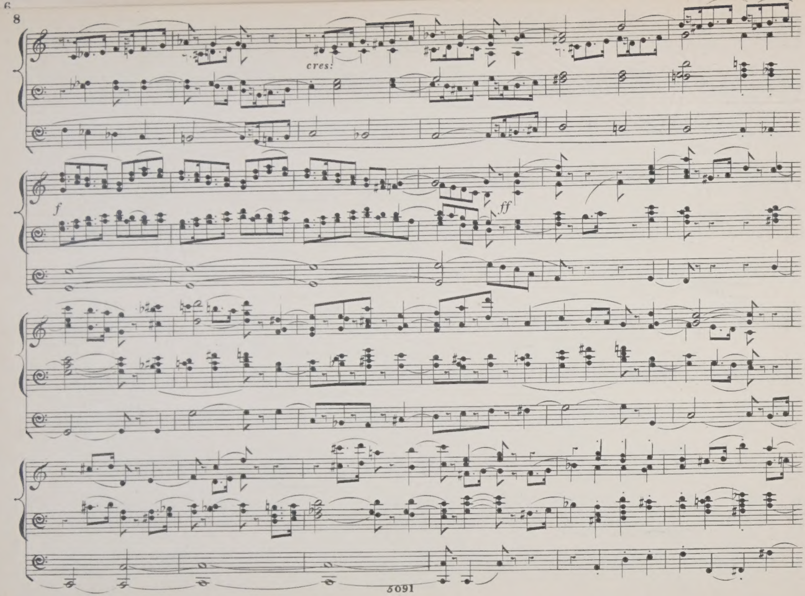

Full Sw. mf
mf
Gt 8 ft. coupled.
Add 4 ft.
f

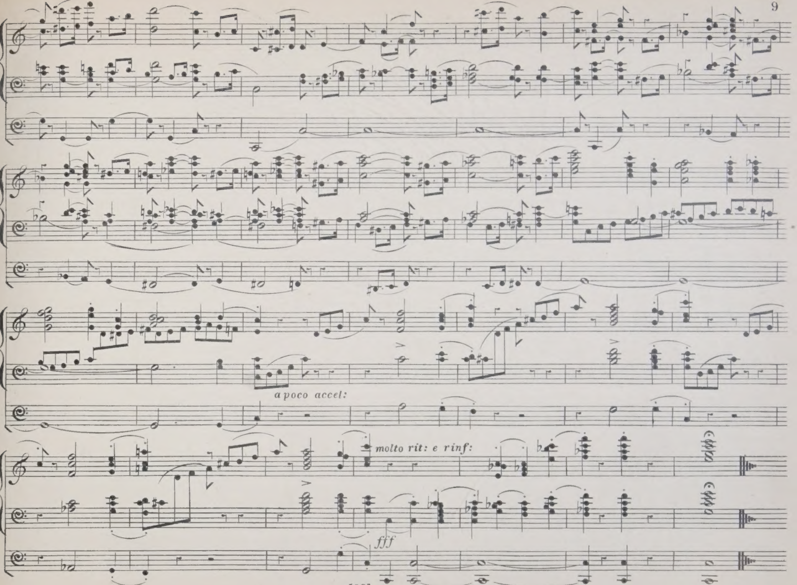

f
Swell.
Gt.
cres:
f



ff
mf
ff


mf
mf
cres


8
cres:
f
ff

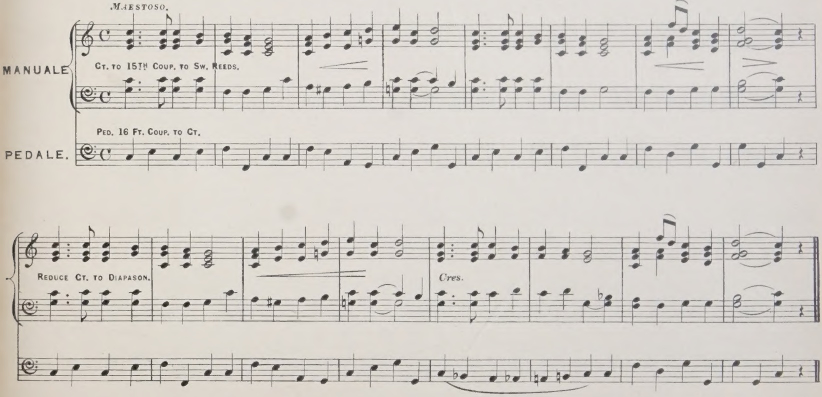

a poco accel:
molto rit: e rinf:
fff

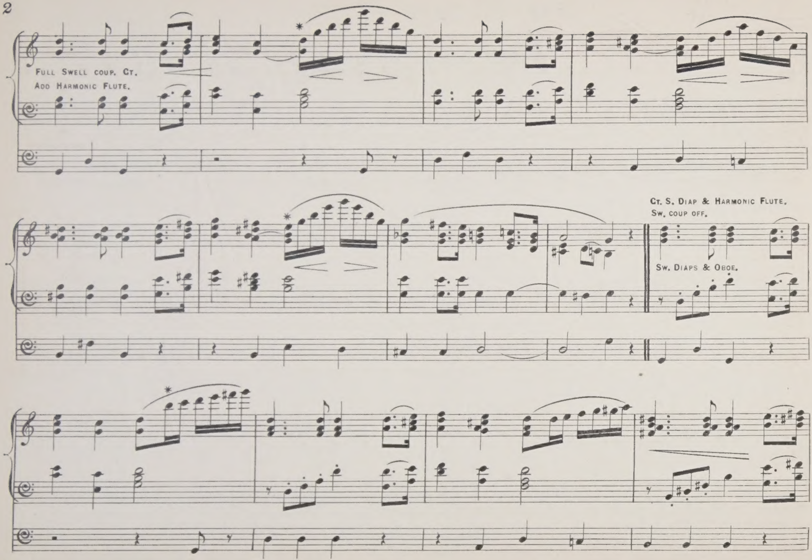
THE PILGRIM FATHERS.

GRAND MARCH BY E. L. HIME.

Transcribed for the Organ

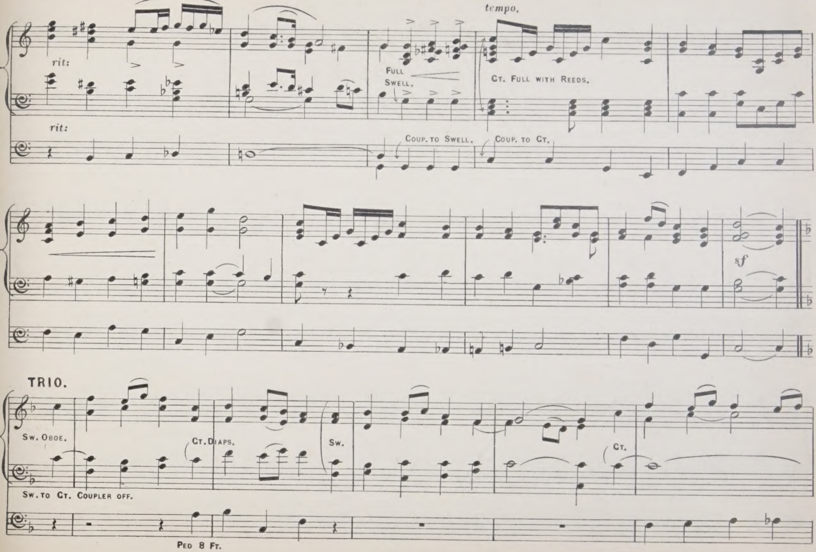
by FREDERICK DEAN. Mus. Bac. Trin, Coll, Tor.

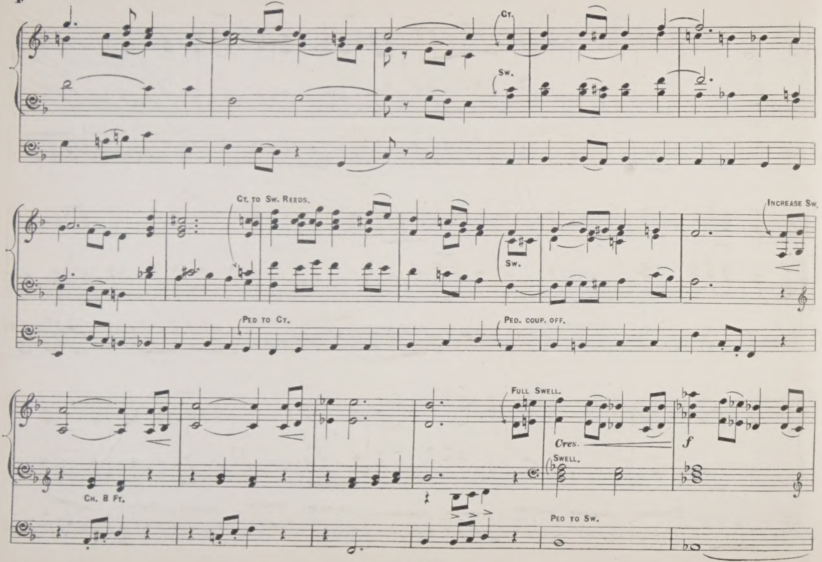

Maestoso.
MANUALE
Ct. to 15th Coup. to Sw. Reeds.
Ped. 16 Ft. Coup. to Ct.
PEDALE.
Reduce Ct. to Diapason.
Cres.

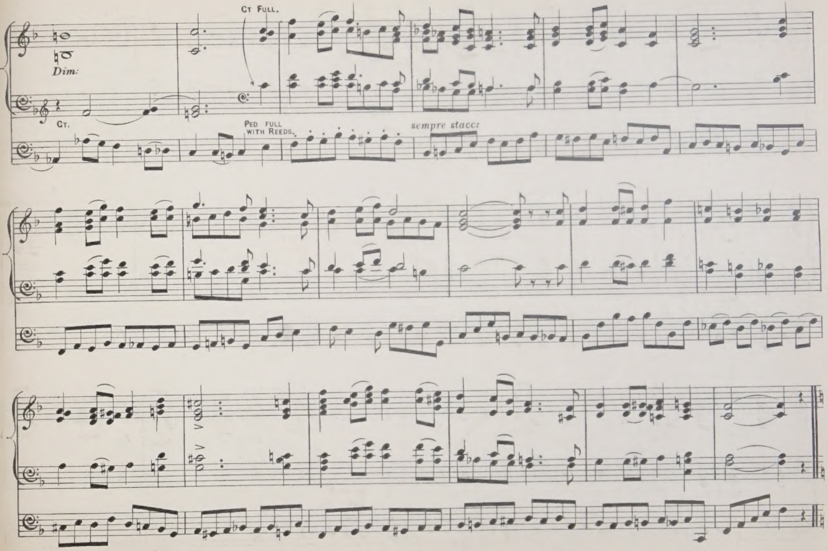

Full Swell coup. Ct.
Add Harmonic Flute.
Ct. S. Diap & Harmonic Flute.
Sw. coup off.
Sw. Diaps & Oboe.

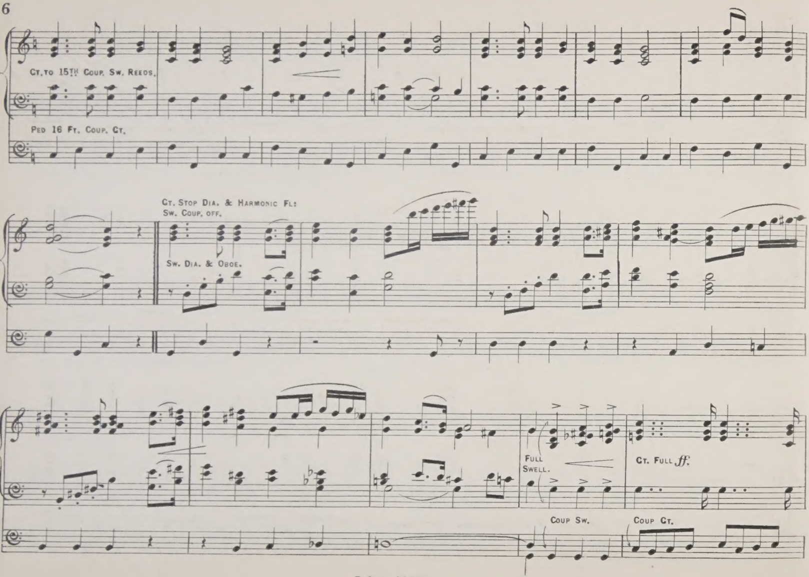
---

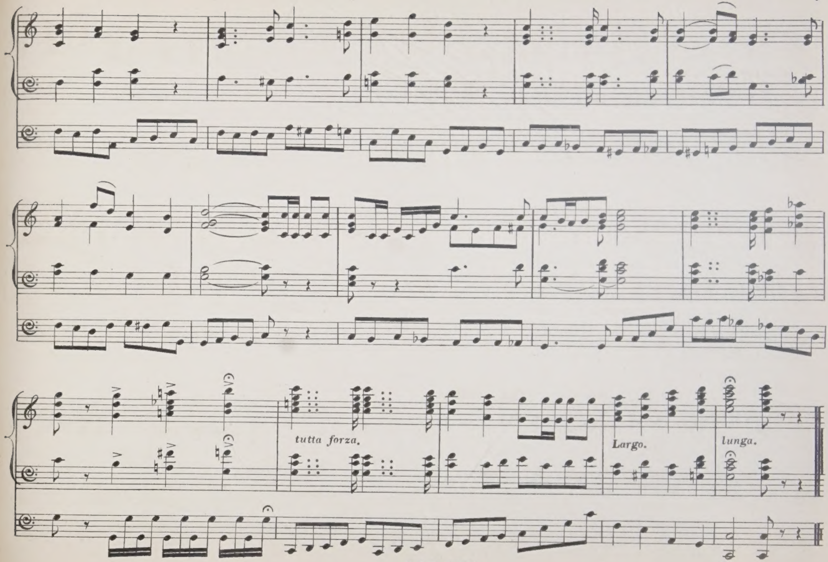
* On Organs of Short Compass, these Notes may be Played an Octave Lower.


rit:
rit:
tempo.
Full
Swell.
Coup. to Swell.
Coup. to Gt.
Gt. Full with Reeds.
sf
TRIO.
Sw. Oboe.
Sw. to Gt. Coupler off.
Gt. Diaps.
Sw.
Gt.
Ped 8 Ft.


Ct.
Sw.
Ct. to Sw. Reeds.
Increase Sw.
Sw.
Ped to Ct.
Ped. coup. off.
Full Swell.
Cres.
f
Swell.
Ch. 8 Ft.
Ped to Sw.


Dim:
Ct Full.
Ct.
Ped full with Reeds.
sempre stacc:


Ct. to 15th Coup. Sw. Reeds.
Ped 16 Ft. Coup. Ct.
Ct. Stop Dia. & Harmonic Fl:
Sw. Coup. off.
Sw. Dia. & Oboe.
Full Swell.
Coup Sw.
Coup Ct.
Ct. Full ff.

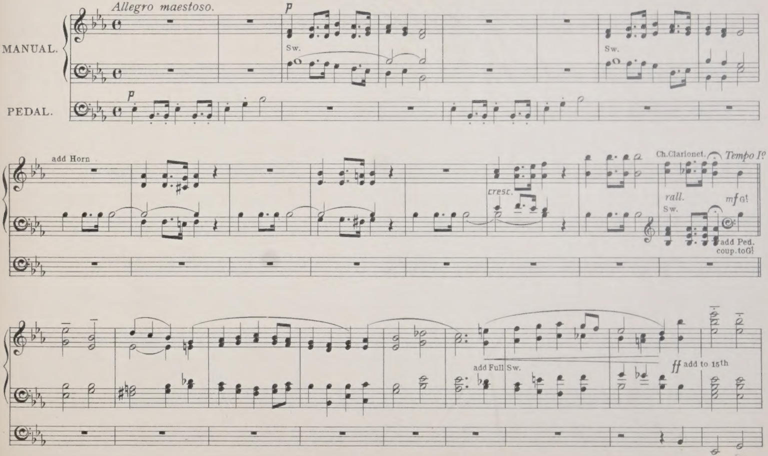

tutta forza.
Largo.
lunga.

Registers
Sw. Oboe & soft 8 ft.
Ch. Lieblich 8 ft. Clarionet.
Gt. Diaps. coup. to Sw.
Ped. 16 & 8 ft. uncoupled.

To his friend A. L. Peace Esq, Mus. Doc.

MARCH in E flat.

W. S. Hoyte.


Allegro maestoso.
MANUAL.
PEDAL.
p
Sw.
p
Sw.
add Horn
cresc.
Ch.Clarionet.
Tempo Iº
rall.
Sw.
mf Gt.
add Ped. coup. to Gt.
add Full Sw.
ff add to 15th

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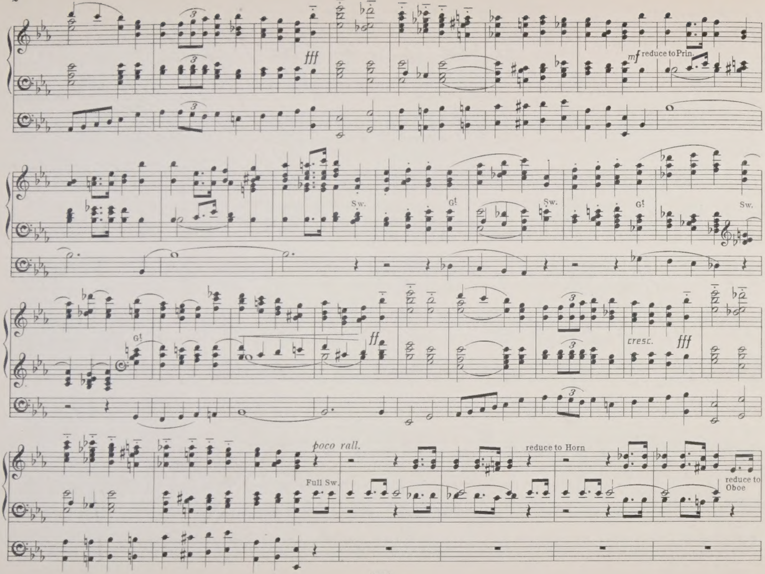
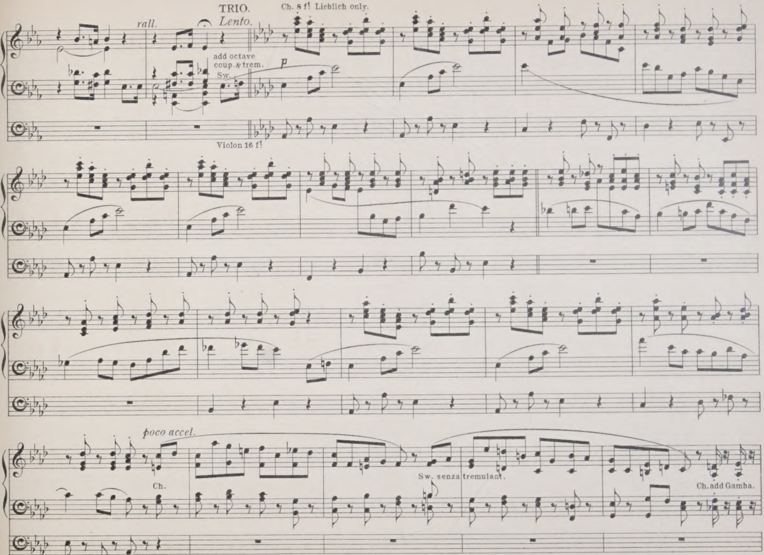
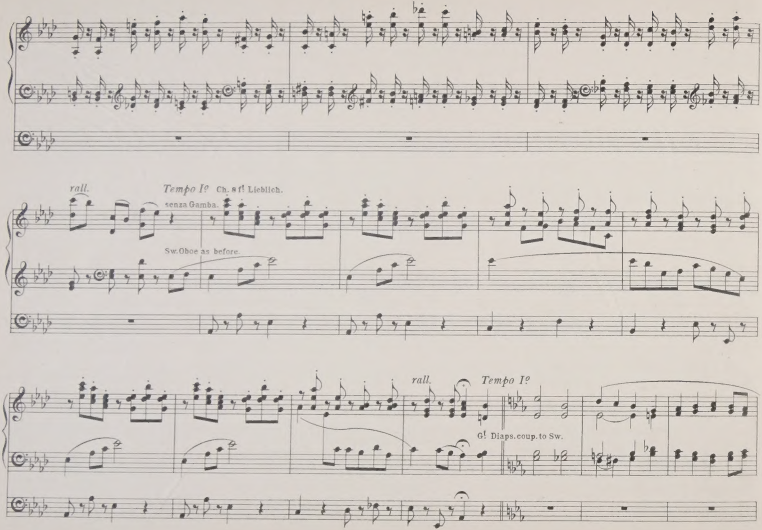
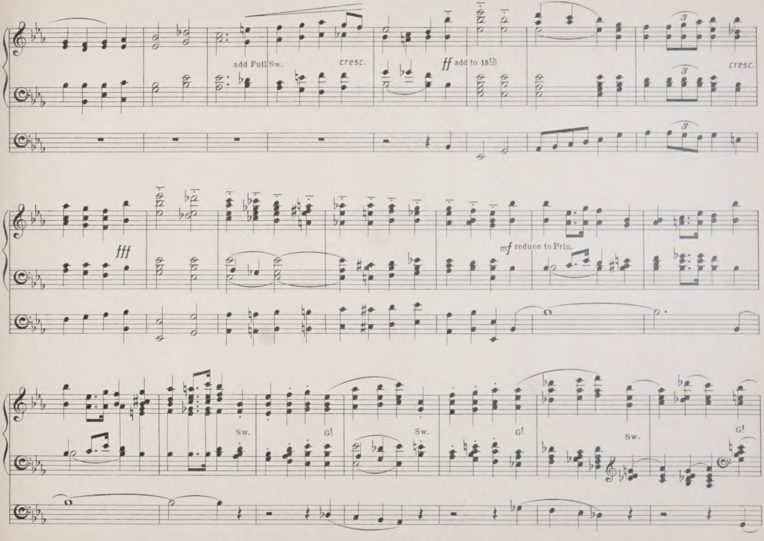
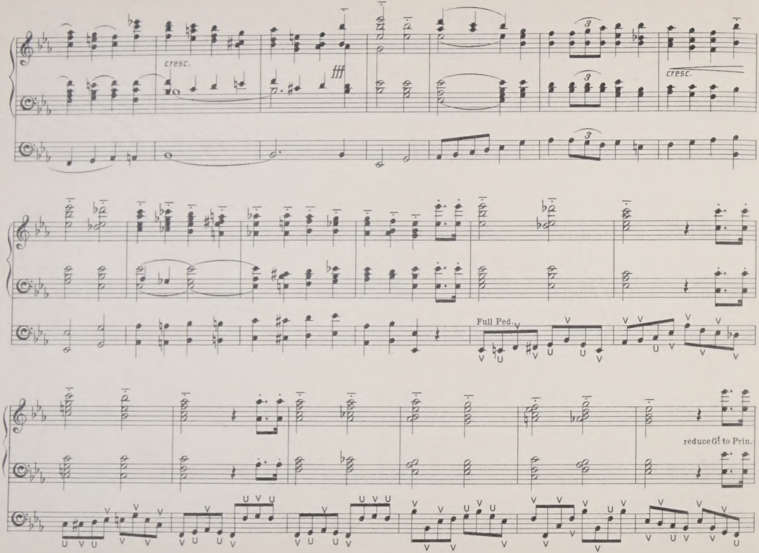
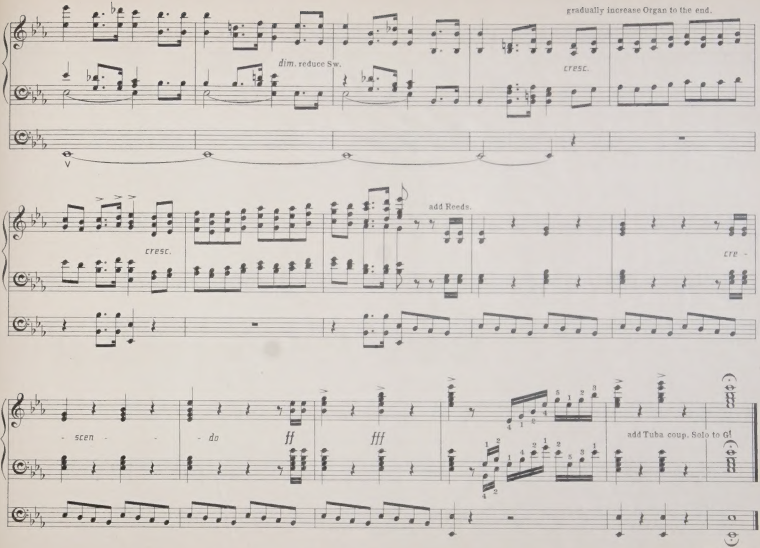

3
fff
mf reduce to Prin.
Sw.
G!
Sw.
G!
Sw.
G!
ff
cresc.
fff
poco rall.
Full Sw.
reduce to Horn
reduce to Oboe


rall.
TRIO.
Lento.
Ch. 8 f! Lieblich only.
add octave coup. & trem.
Sw.
p
Violon 16 f!
poco accel.
Ch.
Sw. senza tremulant.
Ch. add Gamba.


rall.
Tempo I?
Ch. 8 ft. Lieblich.
senza Gamba.
Sw. Oboe as before.
rall.
Tempo I?
G! Diaps. coup. to Sw.


add Full Sw.
cresc.
ff add to 15th
3
cresc.
fff
mf reduce to Prin.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.


3
cresc.
fff
3
cresc.
3
Full Ped.
reduce G! to Prin.


gradually increase Organ to the end.
dim. reduce Sw.
cresc.
cresc.
add Reeds.
cre - scen - do
ff
fff
add Tuba coup. Solo to G!

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A Madame la Comtesse CAFFARELLI

MARCHE NUPTIALE
(WEDDING MARCH)

pour

GRAND ORGUE

PAR

HENRY KERVAL

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A Madame la Comtesse **CAFFARELLI**

MARCHE NUPTIALE

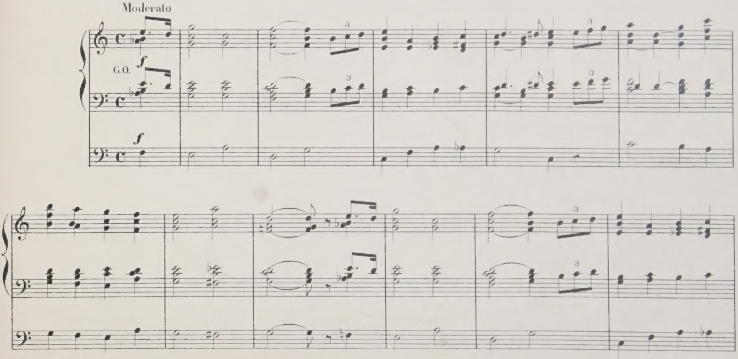
(WEDDING MARCH)

POUR GRAND ORGUE

HENRY KERVAL

RÉCIT — Fonds et Anches de 8 et 4 P.
POSITIF — Fonds et Anches de 8 et 4 P. (Récit accouplé)
G.O. — Fonds 16, 8 et 4 P. Anches de 8 et 4 P. (Claviers réunis)
PÉD. Fonds de 16 et 8 P. Anches préparées. (Tirasse)

SWELL — Foundation stops 8 and 4 Feet. Reeds 8 and 4 Feet
G.O. — Foundation stops 16, 8 and 4 Feet. Reeds 8 and 4 Feet.(Manuals coupled)
CHOIR — Foundation stops and Reeds 8 and 4 Feet. (Swell to Choir)
PED. Foundation stops 16 and 8 Feet. Prepare Reeds (G.O. to Ped)



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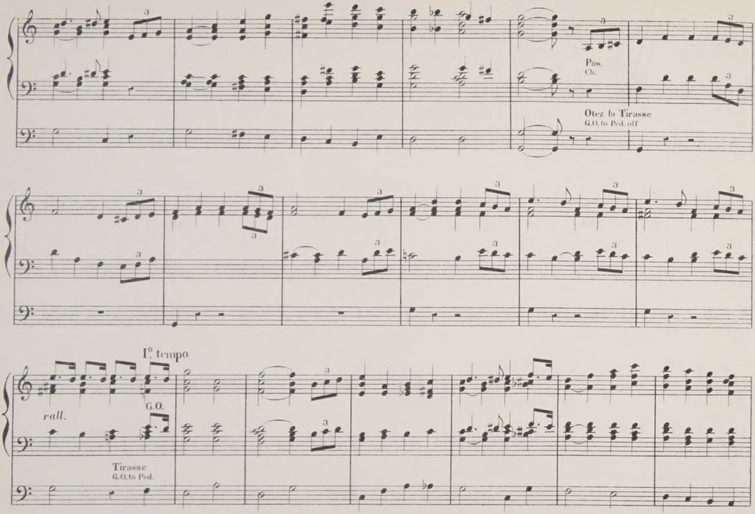
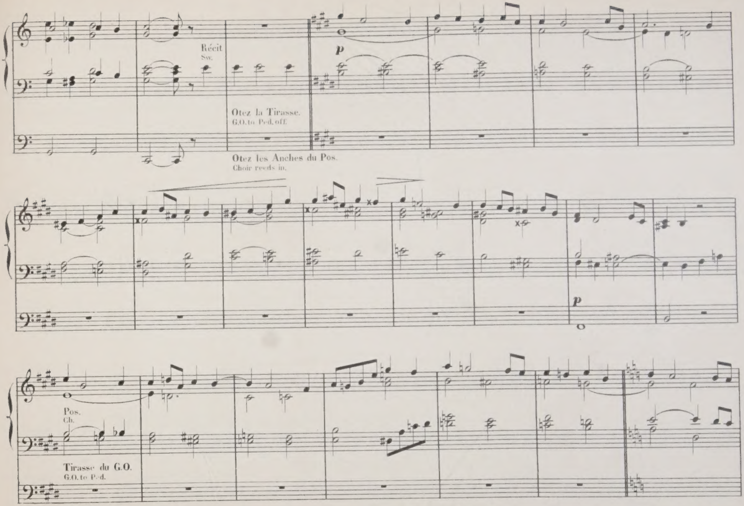
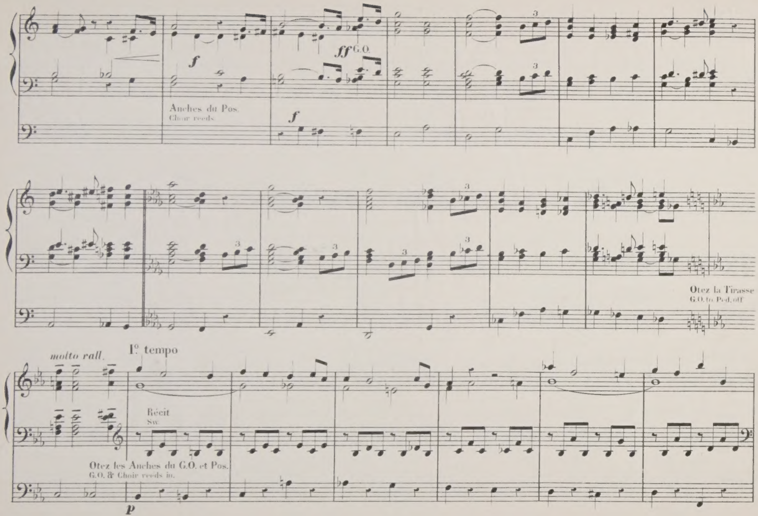
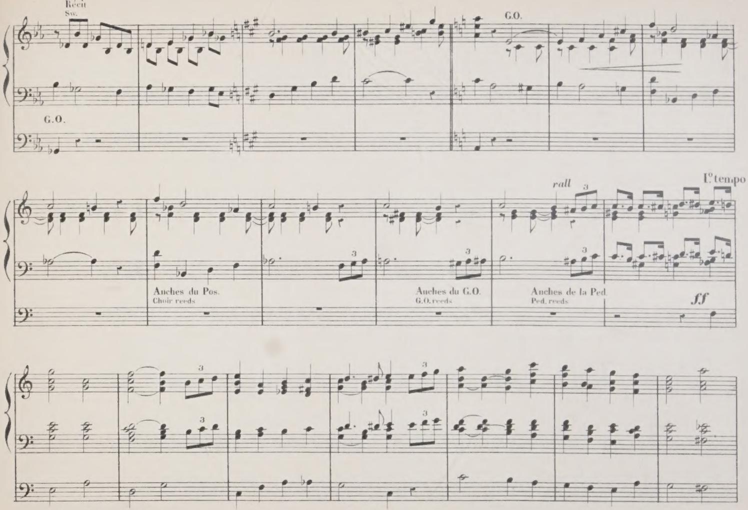
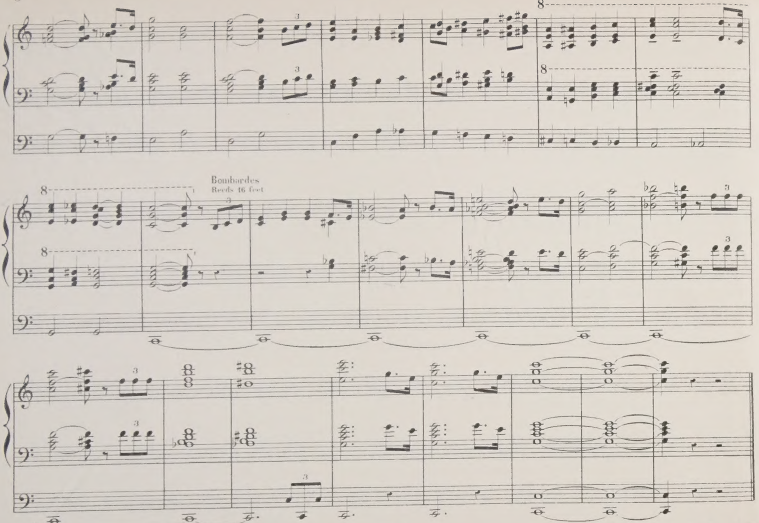

3
Pos.
Ch.
Otez la Tirasse
G.O. to Ped. off
I° tempo
rall.
G.O.
Tirasse
G.O. to Ped.


Récit
Sw.
Otez la Tirasse.
G.O. to Ped. off
Otez les Anches du Pos.
Choir reeds in.
p
p
Pos.
Ch.
Tirasse du G.O.
G.O. to Ped.


f
ff G.O.
Anches du Pos.
Choir reeds
f
3
3
3
3
3
3
3
Otez la Tirasse
G.O. to Ped. off
molto rall.
I° tempo
Récit
Sw.
Otez les Anches du G.O. et Pos.
G.O. & Choir reeds in.
p


Récit
Sw.
G.O.
G.O.
rall
3
I° tempo
Anches du Pos.
Choir reeds
Anches du G.O.
G.O. reeds
Anches de la Ped.
Ped. reeds
ff


Bombardes
Reeds 16 feet

Paris, Imp. A. Chaimbaud et Cie, Rue de La Tour-d'Auvergne, 18.

CELEBRATED MARCH.

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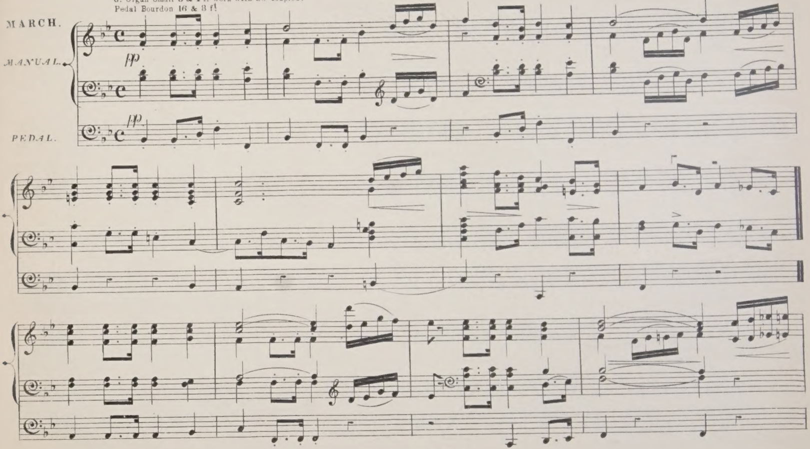
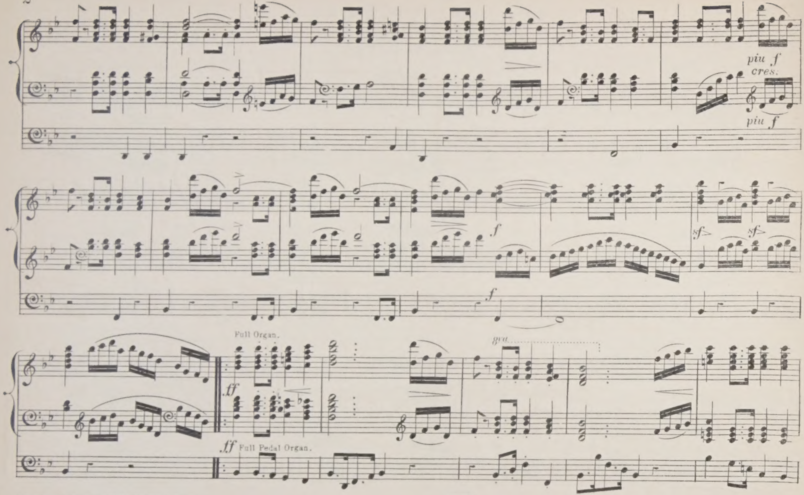
G. R. GRIFFITHS.

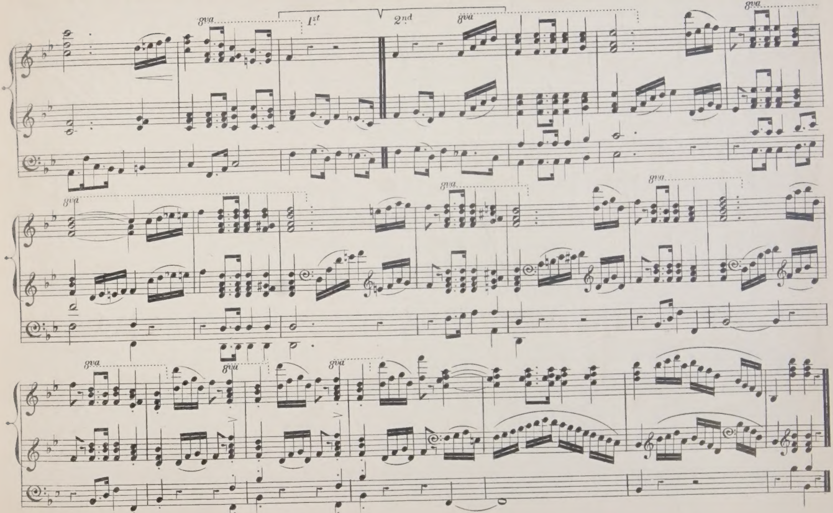
From the 1st SUITE.

F. LACHNER.

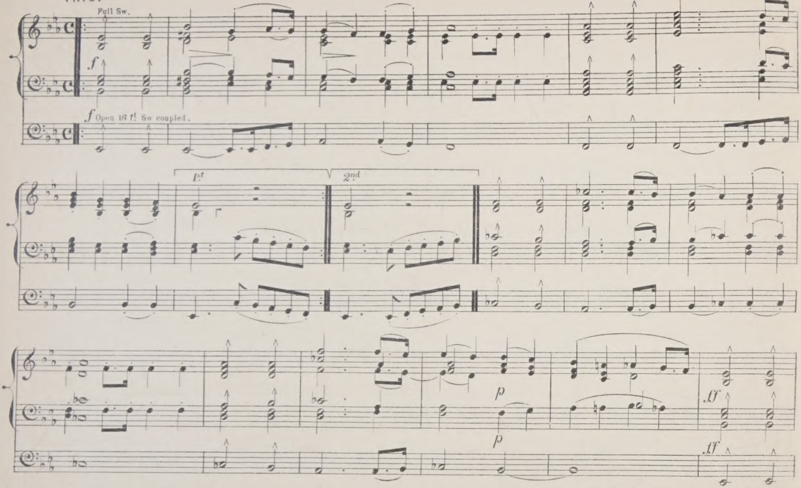
Sw to Reeds closed.
Gt Organ Small 8 & 4 ft work with Sw coupled.
Pedal Bourdon 16 & 8 ft

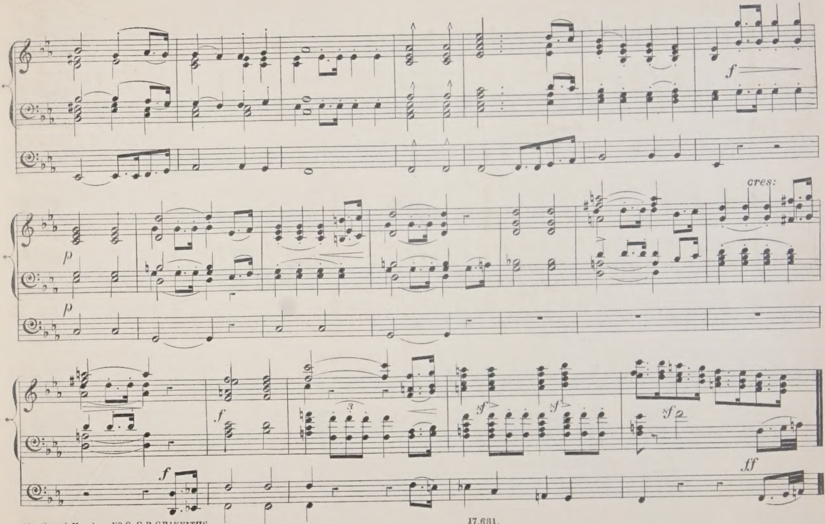

MARCH.
MANUAL.
PEDAL.
pp
pp

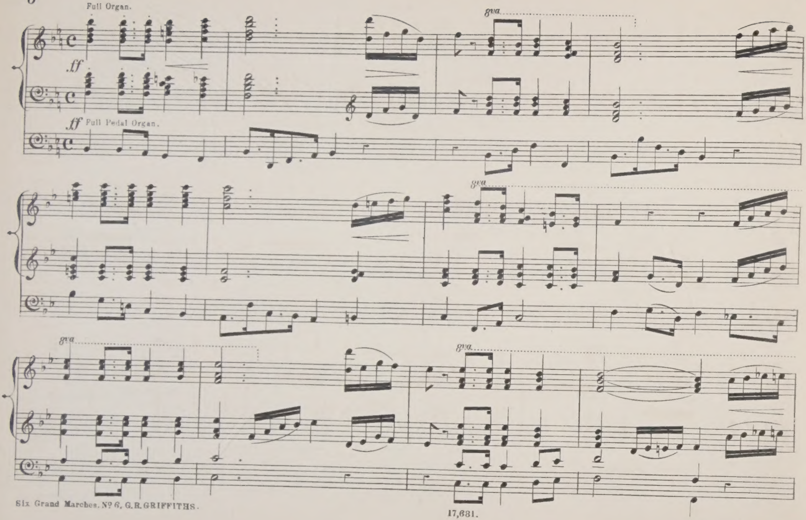

piu f
cres.
piu f
f
sf>
sf>
f
Full Organ.
ff
ff Full Pedal Organ.
8va

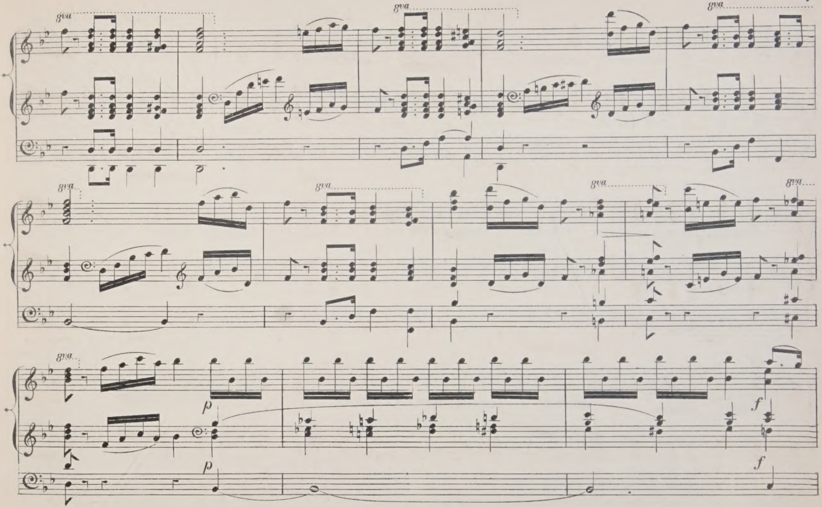

8va
1st
2nd
8va
8va
8va
8va
8va
8va
8va
8va

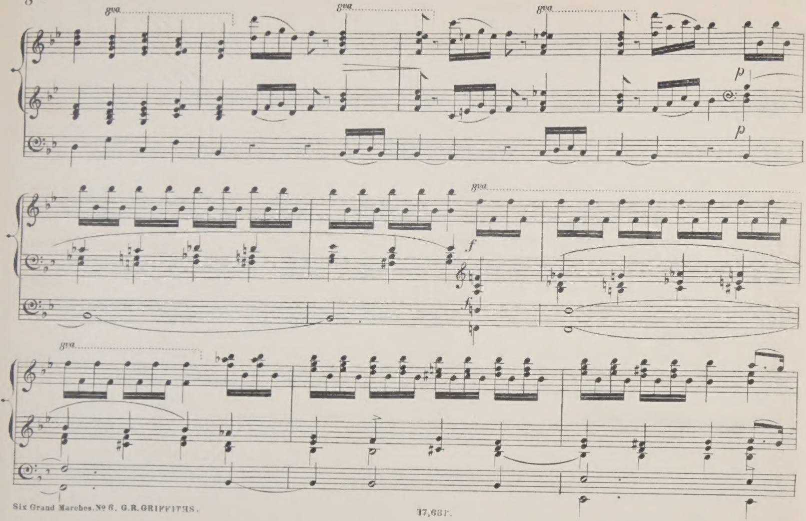
TRIO.

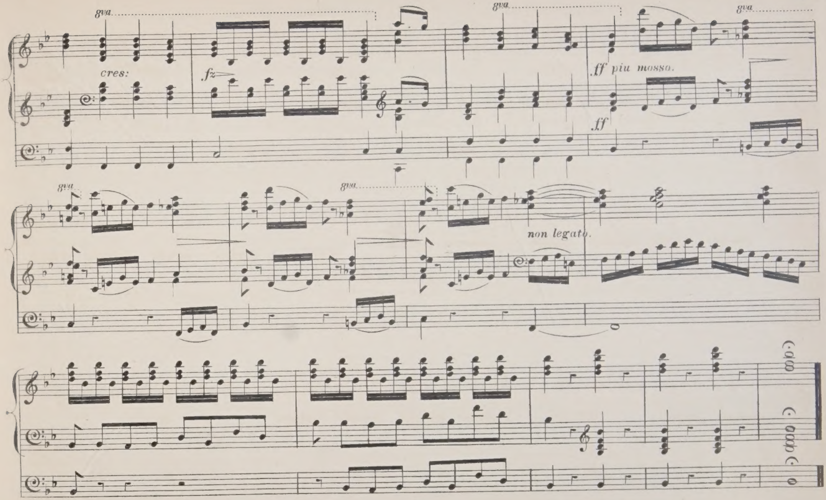

Full Sw.
f
f Open 16 ft. Sw coupled.
1st
2nd
p
p
ff
ff


f
p
p
cres:
f
f
sf
sf
sf
3
ff


Full Organ.
ff
ff Full Pedal Organ.
8va
8va
8va
8va


8va
8va
8va
8va
8va
8va
8va
8va
p
p
f
f


8va
8va
8va
p
p
8va
f
f
8va


8va
cres:
fz
8va
ff piu mosso.
ff
8va
8va
8va
non legato.

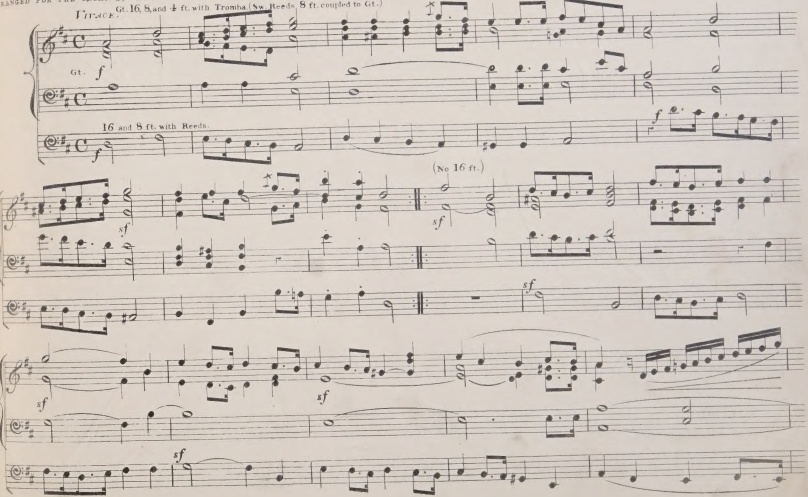
March.

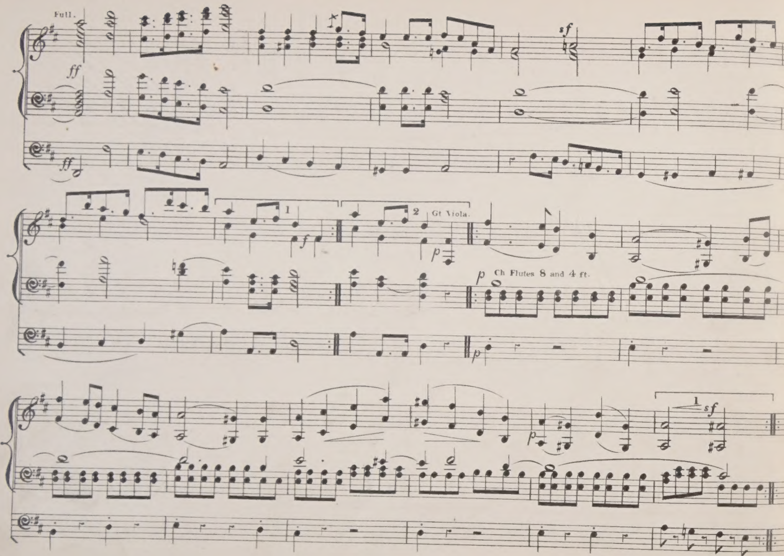
COMPOSED IN HONOUR OF THE PAINTER

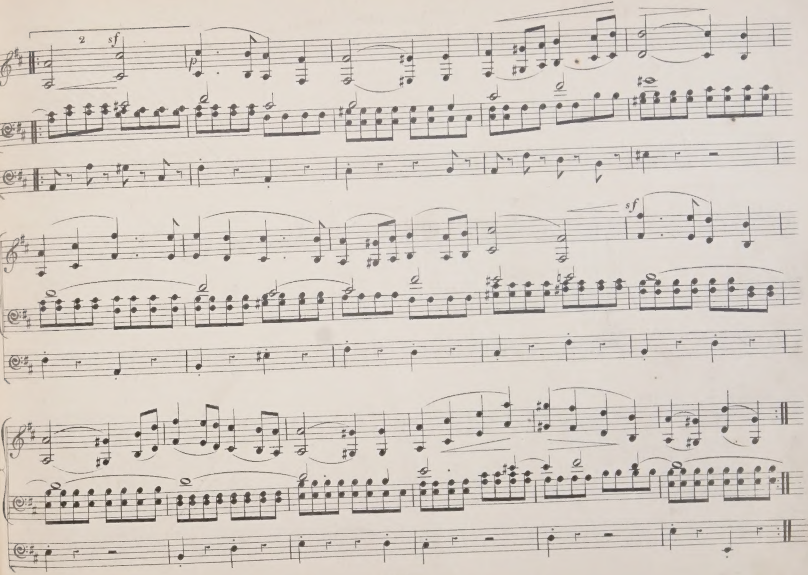
CORNELIUS.

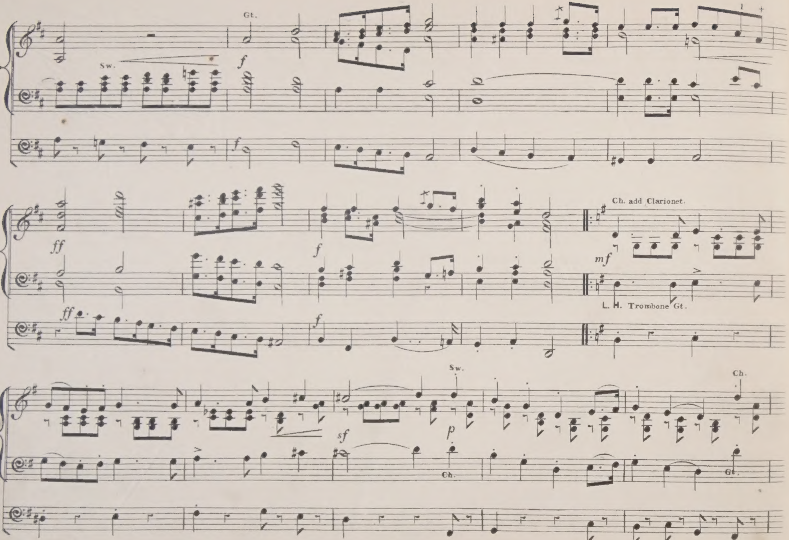
MENDELSSOHN.

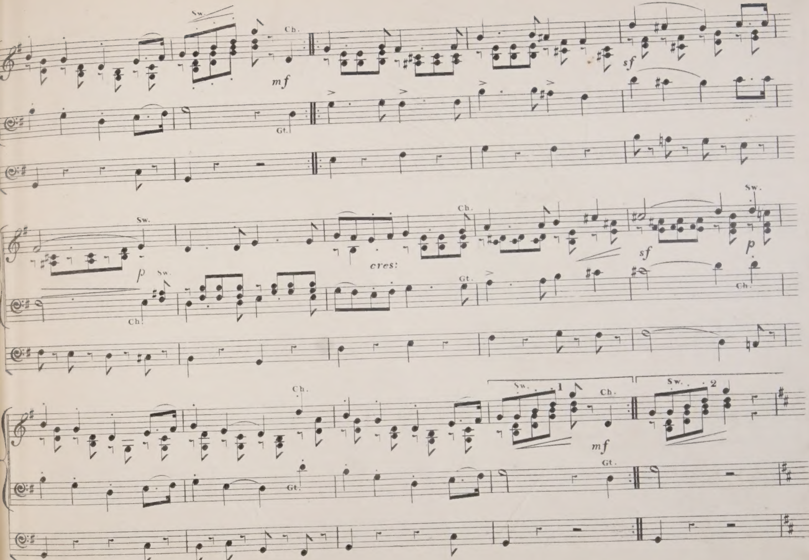
ARRANGED FOR THE ORGAN BY W. T. BEST.


Gt. 16, 8, and 4 ft. with Tromba. (Sw. Reeds, 8 ft. coupled to Gt.)
Vivace.
Gt.
f
16 and 8 ft. with Reeds.
f
f
(No 16 ft.)
sf
sf
sf
sf
sf
sf

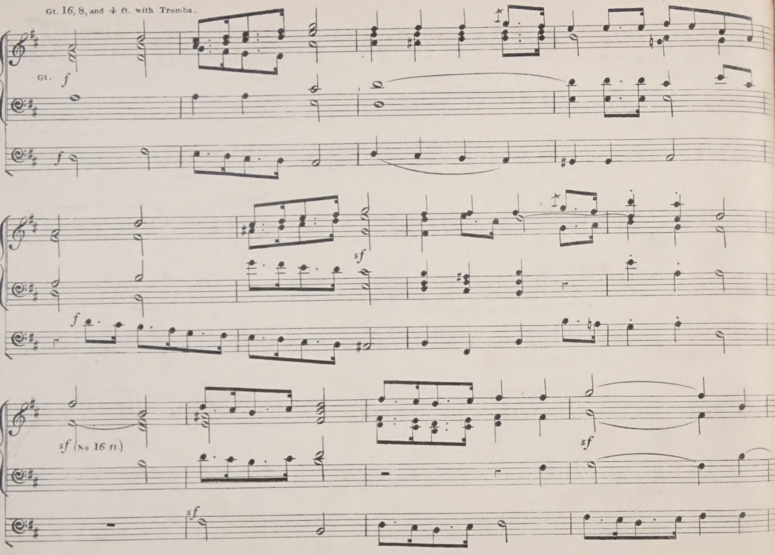

Full.
ff
ff
sf
1
2
Gt Viola.
f
p
p Ch Flutes 8 and 4 ft.
p
p
1
sf

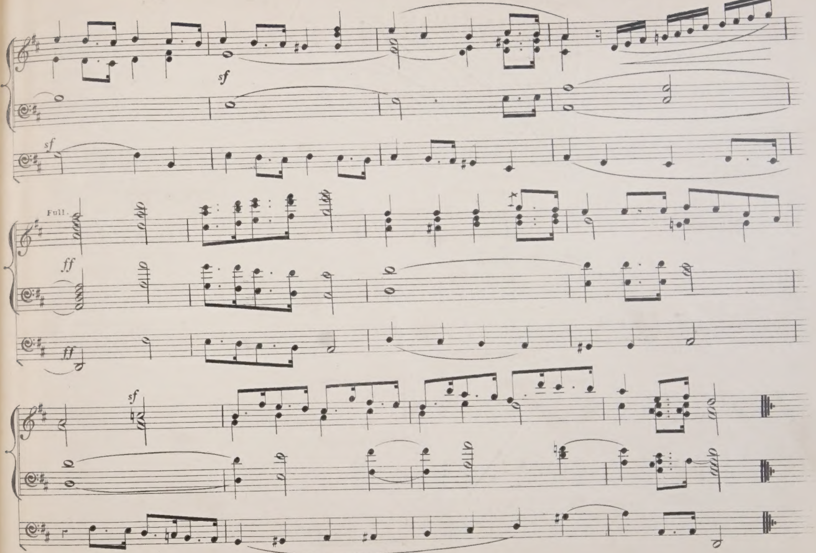

2
sf
p
sf


Gt.
Sw.
f
f
ff
ff
f
f
Ch. add Clarionet.
mf
L. H. Trombone Gt.
Sw.
sf
p
Ch.
Ch.
Gt.


Sw.
Ch.
mf
sf
Gt.
Sw.
Ch.
cres:
sf
p
Sw.
Ch.
Gt.
Ch.
Ch.
Sw.
1
Ch.
mf
Sw.
2
Gt.
Gt.

Gt. 16, 8, and 4 ft. with Tromba.


Gt.
f
f
sf
f
sf (No 16 ft.)
sf
sf


sf
sf
Full.
ff
ff
sf

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1.	Adagio and Grand Fugue in C minor	Mozart
	Double Chorus, "Who is like unto Thee?"	Handel
	Introduction to the Third Part of the Creation	Haydn
2.	Chorus, "Some put their trust"	Dr. Croft
	Andante from the Sixth Quartett	Mozart
	Chorus, "He trusted in God"	Handel
	Chorale, "Vater unser"	Weinmann
	Choral Fugue from a Motett	Graun
	Chorale "Nun freut euch lieben"	Ducis
3.	Andante from the Symphony in C minor	Beethoven
	Choral Fugue from a Motett	Spohr
4.	Andante from the Quartett in D minor	Mozart
	Chorus, "Kyrie Eleison"	Schneider
	Chorus, "Then round about the Starry Throne"	Handel
	Chorus, "Wretched Lovers"	Handel
5.	Larghetto from the Symphony in D	Beethoven
	Chorus, "Let their Celestial Concerts"	Handel
6.	Pastorale (Op. 57)	Kullak
	Canzonetta from the First Quartett	Mendelssohn
	Double Chorus, "I will sing unto the Lord"	Handel
7.	Aria from a Sonata	Paradise
	Motett, "Insanæ et vanæ curæ"	Haydn
8.	Double Chorus, "Fix'd in His everlasting seat	Handel
	Choral Fugue from a Sacred Cantata	Reissiger
	Chorus from a Motett	Bach
9.	Overture, "The Last Judgment"	Spohr
	March from the Pianoforte Duets	Weber
10.	Andante from the Quartett in F	Haydn
	Chorus, "The Heavens are telling"	Haydn
11.	Wedding March	Mendelssohn
	Third Motett, "Deus tibi"	Mozart
12.	Andante from a Pianoforte Duet	Dussek
	Adagio and Finale from the Quartett in C	Spohr

Contents of Vol. I. (continued).

13.	Air, "Ask if yon Damask Rose be Sweet"	Handel
	Choral Fugue, "Pignus Futuræ"	Mozart
	Air and Chorus, "Non sdegnare"	Gluck
14.	Chorus, "Queen of Summer"	Handel
	Schiller—March	Meyerbeer
	Sinfonia (Semele)	Handel
15.	Chorus, "Hallelujah"	Beethoven
	Larghetto from the Ninth Quartett	Mozart
16.	Andantino from the Symphony, "The Power of Sound"	Spohr
	Romanza from the Symphony "La Reine de France"	Haydn
17.	Military Overture (C major)	Mendelssohn
18.	Chorus, "We all would die far sooner"	Handel
	Overture, "Athalia"	Handel
	Motett, "Jehovah, Lord God of Hosts"	Spohr
19.	Chorus, "We have no King but Cæsar"	Handel
	Offertorium, "Alma Virgo"	Hummel
	March, (Egmont)	Beethoven
20.	March, (Hercules)	Handel
	Larghetto from the Clarionet Quintett	Mozart
	Overture, "Samson"	Handel

CONTENTS OF VOLUME II.

21.	Andante from the Sonata (Op. 45)	Mendelssohn
	Funeral March (Samson)	Handel
	The Dead March in Saul	Handel
	Chorus, "Gloria in excelsis"	Bach
22.	Overture, "Occasional Oratorio"	Handel
	Andante, with variations (Septuor)	Beethoven
23.	March in C major (Idomeneo)	Mozart
	March Solennelle (Op. 40)	Schubert
	Andante, with variations (Op. 34)	Spohr
24.	Double Chorus, "The people shall hear"	Handel
	Air, "Thou shalt bring them in"	Handel
	Fugue in B major (48 Preludes and Fugues, No. 47)	Bach
	March (Joshua)	Handel
25.	Coronation March (Le Prophète)	Meyerbeer
	Adagio from the P. F. Sonata (Op. 2)	Beethoven
	Air, "Arm, arm ye brave"	Handel
	Chorus, "We come" (Judas Maccabæus)	
26.	Chaconne (D minor)	Bach
27.	Chorus, "To thee let ev'ry soul be subject"	Handel
	Air and Chorus, "The marv'lous work"	Haydn
	Andante from the P. F. Duets (Op. 3)	Weber
	Air, "Cangio d'aspetto"	Handel
	Andante from the P. F. Duets (Op. 60)	Weber
28.	Chorus, "The traitor if you there descry"	Handel
	Finale, E major (Op. 52)	Schumann
	Adagio from the Notturno (Op. 34)	Spohr
29.	Overture, "Saul"	Handel
30.	Air and Chorus, "Placido è il Mar"	Mozart
	Andante from the First Symphony	Mendelssohn
	March from the Notturno (Op. 34)	Spohr
31.	Chorus, "If thou let this man go"	Handel
	Musette from the Sixth Grand Concerto	Handel
	Chorus, "Come, gentle Spring"	Haydn
	Air, "Sin not, O King"	Handel
	March, F major (Idomeneo)	Mozart
32.	Larghetto from the First Symphony	Spohr
	Chorus, "How lovely are the Messengers"	Mendelssohn
	Allegretto from the Quartett (Op. 59)	Beethoven
33.	Adagio from the Quartett (Op. 44)	Mendelssohn
	Motett, "Jesu dulcis memoria"	Bühler
	Adagio, P. F. (Posthumous work)	Schubert
34.	Chorus, "Father of mercy"	Handel
	First Motett, "Splendente te, Deus"	Mozart
	Air and Chorus, "Dal tuo stellato soglio"	Rossini
35.	Overture, "The Fall of Babylon"	Spohr
	Gavotta, from an Overture	Bach
36.	Chorus, "Let us not rend it"	Handel
	Concertante (C major)	Handel
	Motett, "O salutaris Hostia"	Auber
37.	Air and Chorus, "Holy! holy!"	Spohr
	Chorus, "Give thanks unto God"	Spohr
	Andante from the P. F. Bagatelles	Beethoven
	Chorale, "Sleepers wake!"	Mendelssohn
	Arioso, "But the Lord is mindful"	Mendelssohn
38.	Six Fugues from the P. F. Works	Bach
39.	Romanza, G major (Op. 40)	Beethoven
	March (Posthumous Work)	Mozart
	Chorus, "The many rend the skies"	Handel
40.	March (Scipio)	Handel
	Chorus "Bow down with thanks"	Bach
	Andante from the Third Symphony	Mozart

CONTENTS OF VOLUME III.

41.	Adagio, from the Symphony in C major, No. 7	Haydn
	Choral Fugue, "Dona nobis pacem," Mass in B minor	Bach
	Choral Fugue, "Kyrie Eleison," Mass in G major	Bach
42.	Overture to the Oratorio "St. Paul"	Mendelssohn
	Adagio, from the Pianoforte Duets	Weber
	Choral Fugue, "Sicut locutus est," from the Magnificat in D	Bach
43.	Adagio, from the Symphony in E flat. No. 4.	Haydn
	Allegro, from the Third Sonata for Pianoforte and Violin	Bach
	Finale to the Second Sonata for Pianoforte and Violin	Bach
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45.	Andante, from the Symphony in E flat	A. Romberg
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	Andante, from the Symphony in E flat. No. 2.	Haydn
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	Choral Fugue, "Et vitam venturi," Mass in D major	Righini
	Largo, from the Fourth Quartett in E flat	Haydn
47.	"Out of the deep." The 130th Psalm	Spohr
	Funeral March from the Pianoforte Sonata, Op. 35	Chopin
	Adagio from the Pianoforte Duet Sonata in B flat.	Mozart
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	Adagio, from a Sonata for Violin and Pianoforte in G minor	Bach
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	Minuet from the Pianoforte Works	Beethoven
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	Andante from the Fifth Quintett	Mozart
58	Adagio and Grand Fugue in C major (5th Sonata for Violin)	Bach
59	Overture to the Opera of "Porus"	Handel
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	Chorus, "So let us go in peace and joy" from a Church Cantata for Palm Sunday	Bach

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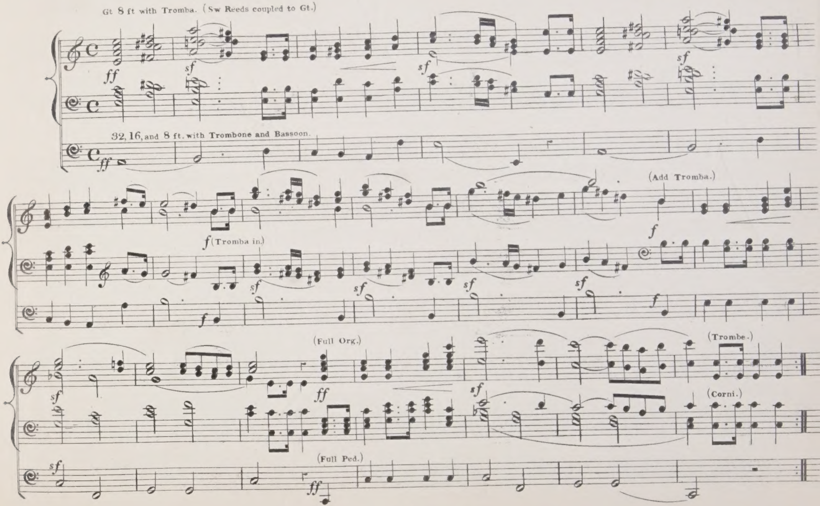
Gt 8 ft with Tromba. (Sw Reeds coupled to Gt.)
ff
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sf
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32, 16, and 8 ft. with Trombone and Bassoon.
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(Add Tromba.)
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(Trombe.)
(Corni.)
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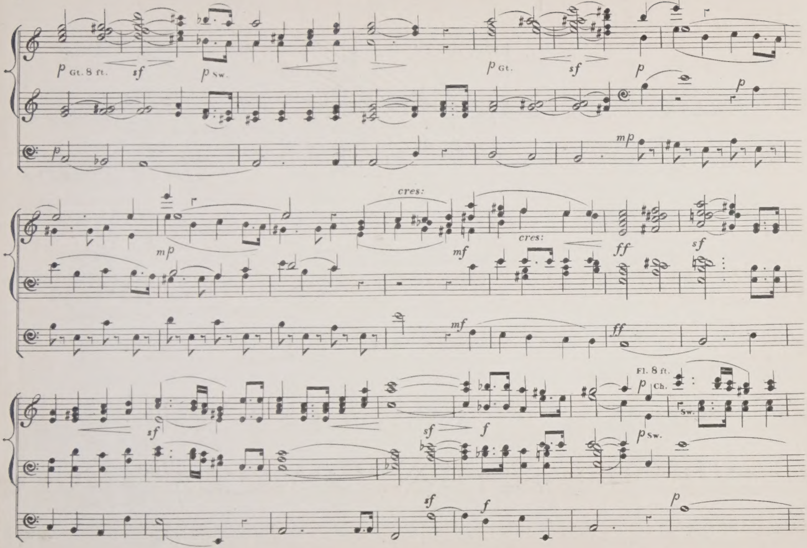
p Gt. 8 ft.
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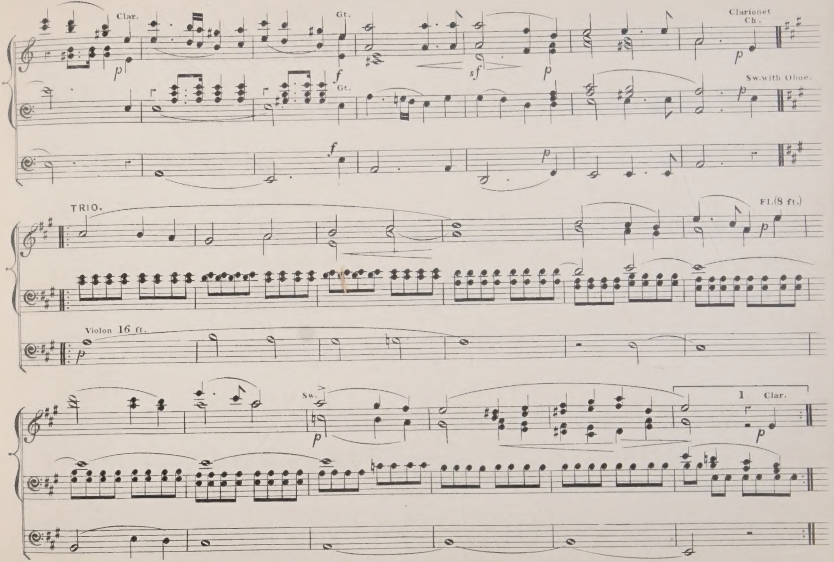
Clar.
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Clarionet
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Gt.
Sw. with Oboe.
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TRIO.
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Violon 16 ft.
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Clar.
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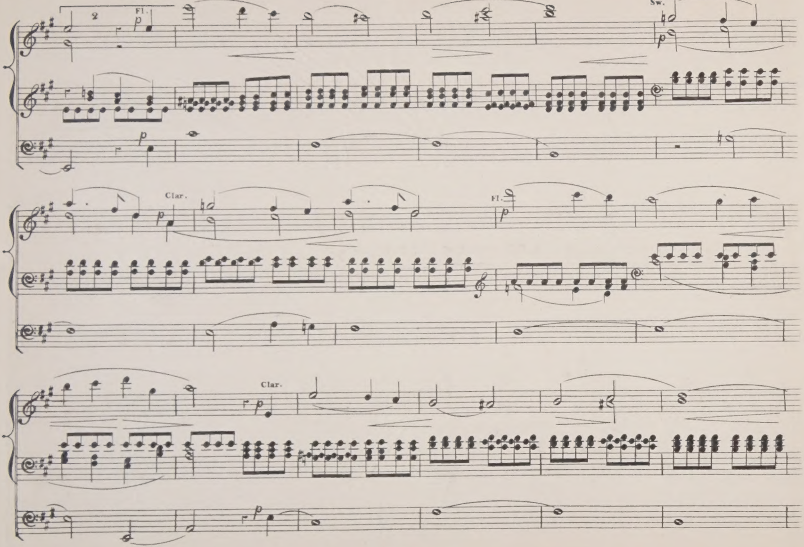
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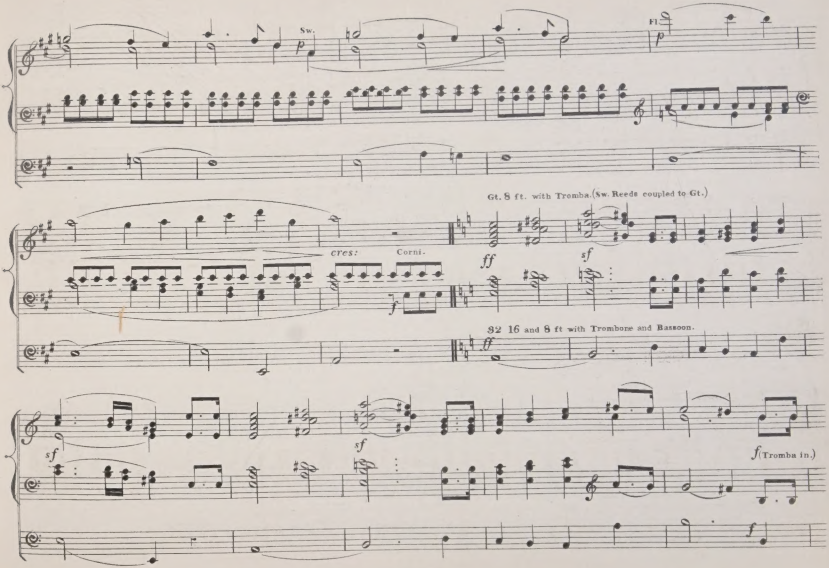
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Corni.
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Gt. 8 ft. with Tromba.(Sw. Reeds coupled to Gt.)
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ff
sf
sf
f(Tromba in.)
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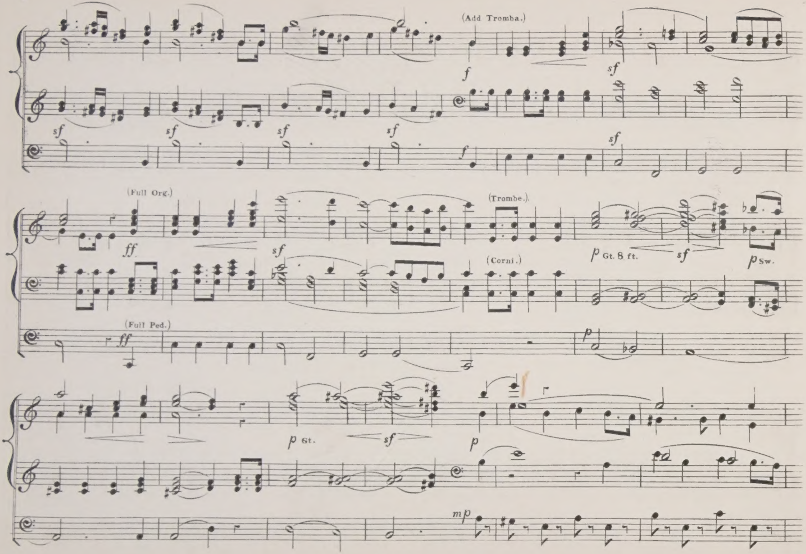
(Add Tromba.)
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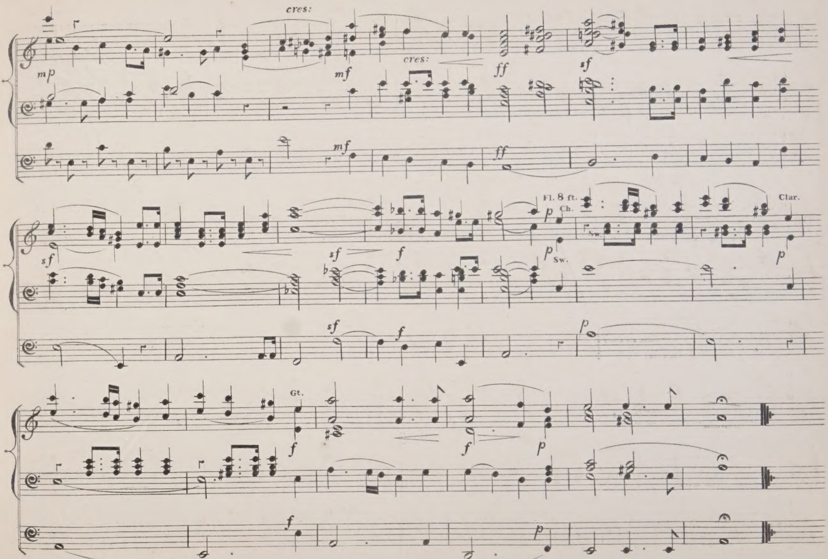
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11 Fugue (Spohr); Choral Fugue (Schicht).
¶12 Adagio from the Nonetto (Spohr
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2	Cujus Animam (*Stabat Mater*)	Rossini
	Fac ut portem (*Stabat Mater*)	Rossini
	Air with Variations	W. J. Westbrook
3	Andante con Variazioni, from the Quartett No. 4, Op. 7	Ignace Pleyel
	Marcia Funebre, Sonata, Op. 74 (4 hands)	Dussek
	Chorus, "At last divine Cecilia came" (*Alexander's Feast*)	Handel
4	Adagio, Sonata 2, Op. 20	L. Kozeluch
	Allegretto, from a Symphony in G (The Military)	Haydn
5	Adagio, from Trio for Two Oboes and English Horn	Beethoven
	Largo from a Symphony in G	Haydn
	Fugue in D minor. Art of Fugue	J. S. Bach
6	Andante grazioso in A, from a Trio	Mozart
	Affettuoso, from a Concerto	Dr. P. Hayes
	Minuetto, ditto	Dr. P. Hayes
7	Fugue from Méhul's *Joseph*	T. Adams
	Poco Adagio. Quartett. No. 5. Op. 9.	Haydn
8	Beneath the Vine. Air (*Solomon*)	Handel
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9	God of light. Chorus. (*Seasons*)	Haydn
	Andante. Pianoforte Duets	Weber
	Meine Lebenszeit verstreicht. Motett	J. G. Schicht
10	Overture (*Joseph*)	Mehul
	Air, "By the rushy-fringed bank" (*Comus*)	Dr. Arne
11	Military Symphony (1st movement)	Haydn
12	Air, "Rejoice greatly" (*Messiah*)	Handel
	Fugue in D minor. Art of Fugue	J. S. Bach
	END OF VOLUME I.	
13	Air and Chorus "Inflammatus" (*Stabat Mater*)	Rossini
	The Quail call. Grand Sonata, Op 56	F. Kalkbrenner
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	Andante (Posthumous Quartett)	Mozart
	Adagio	Julius André
15	Andante, Sonata, Op. 51	J. F. Kelz
	Larghetto, 5th Symphony	L. Spohr
	Chorus, Jealousy (*Hercules*)	Handel
16	Introduction and Fugue (11th Trio)	Dr. Boyce
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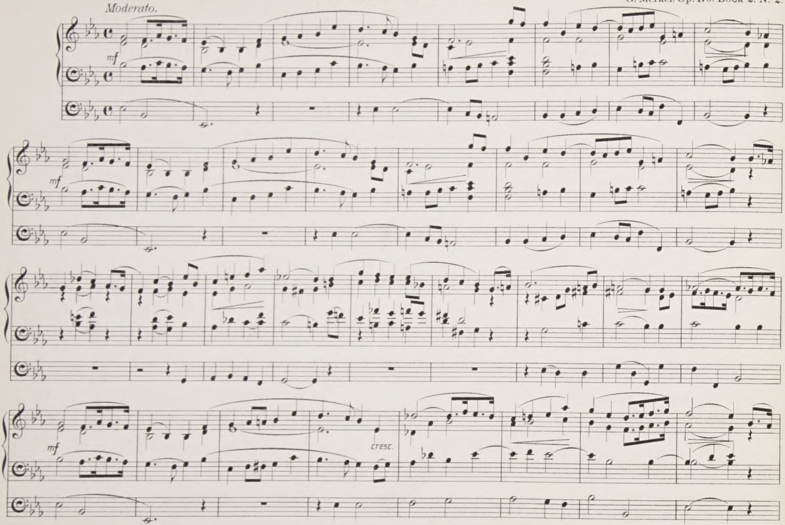
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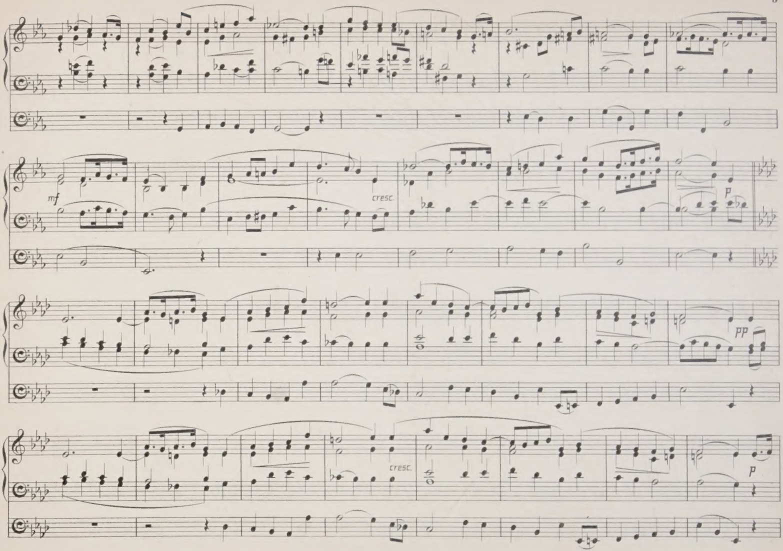
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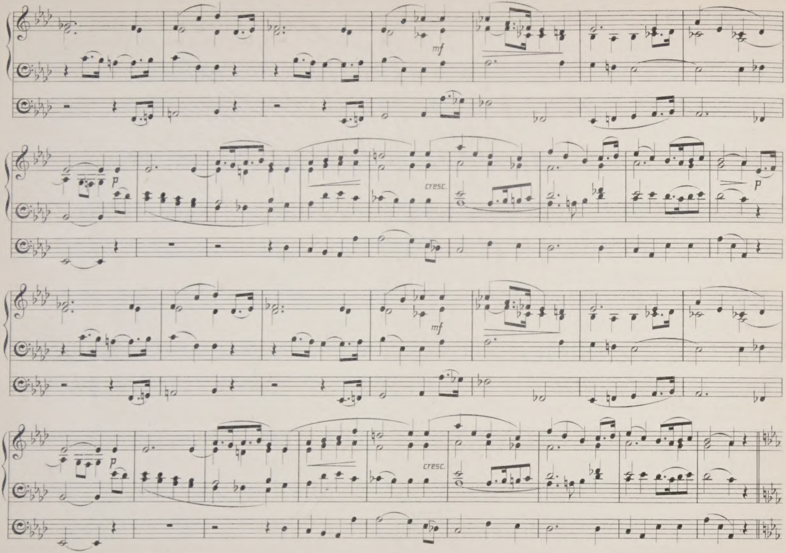
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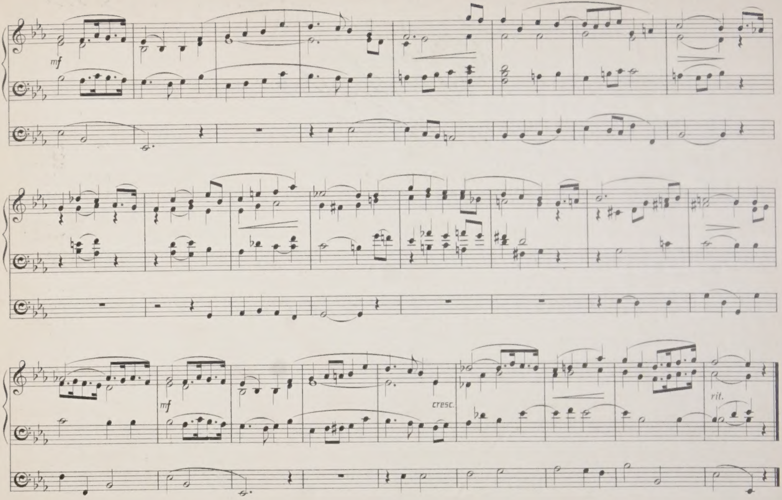
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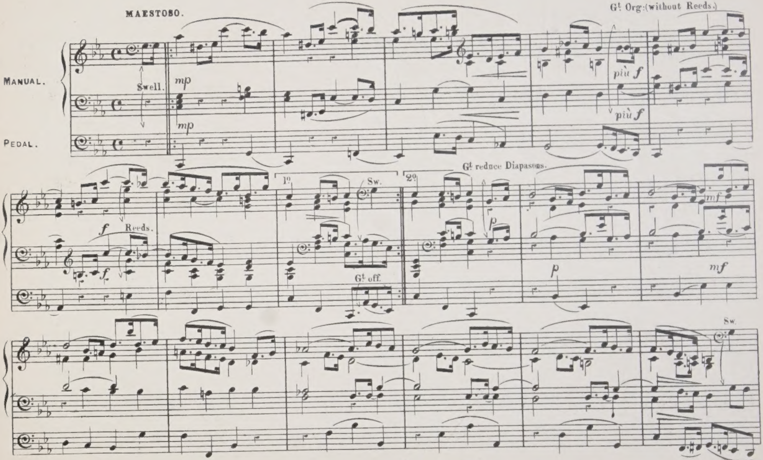
MAESTOSO.
Gt. Org: (without Reeds.)
MANUAL.
PEDAL.
Swell.
mp
mp
più f
più f
f
Reeds.
f
1o.
Sw.
Gt. off.
2o.
Gt. reduce Diapasons.
p
p
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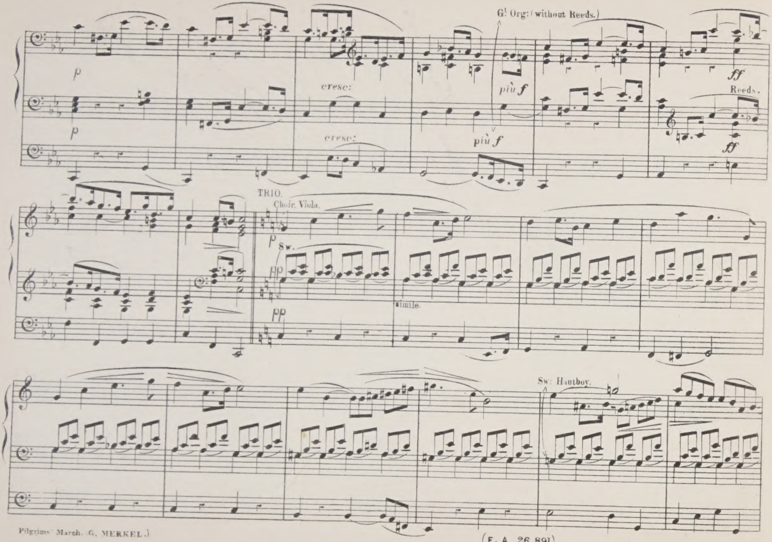
Sw.


p
p
cresc:
cresc:
Gt Org: (without Reeds.)
più f
più f
ff
Reeds.
ff
TRIO.
Choir. Viola.
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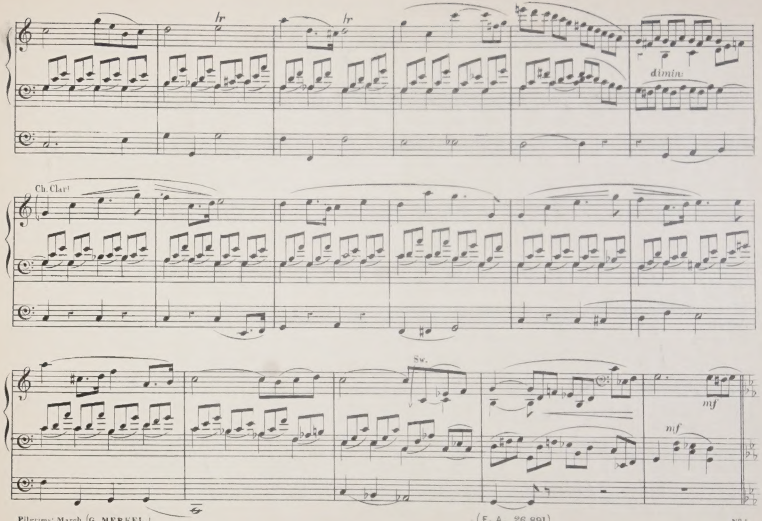
Sw.
pp
pp
simile.
Sw: Hautboy.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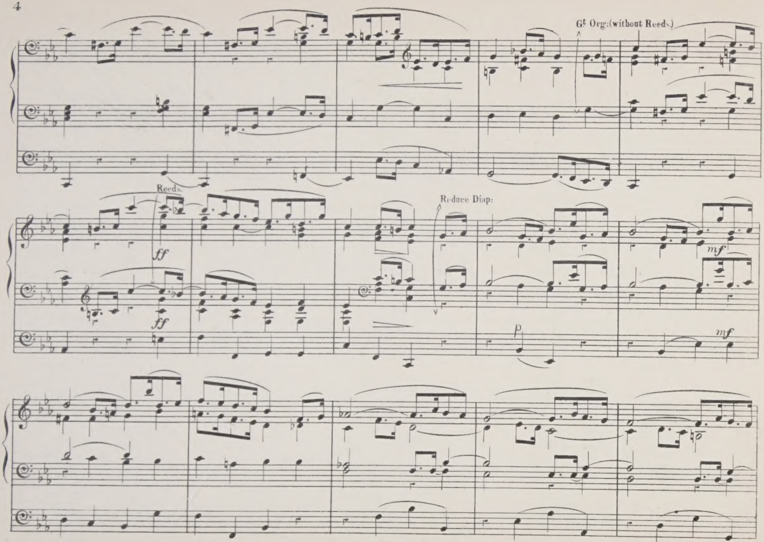
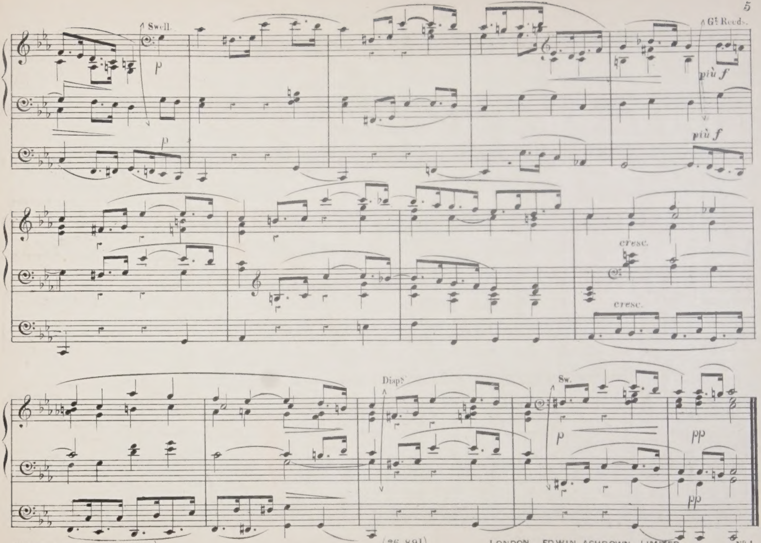
dimin:
Ch. Clar.t
Sw.
mf
mf


Gt Org:(without Reeds)
Reeds
ff
ff
Reduce Diap:
p
mf
mf


Swell.
p
p
Gt Reeds.
più f
più f
cresc.
cresc.
Diaps
Sw.
p
pp
pp

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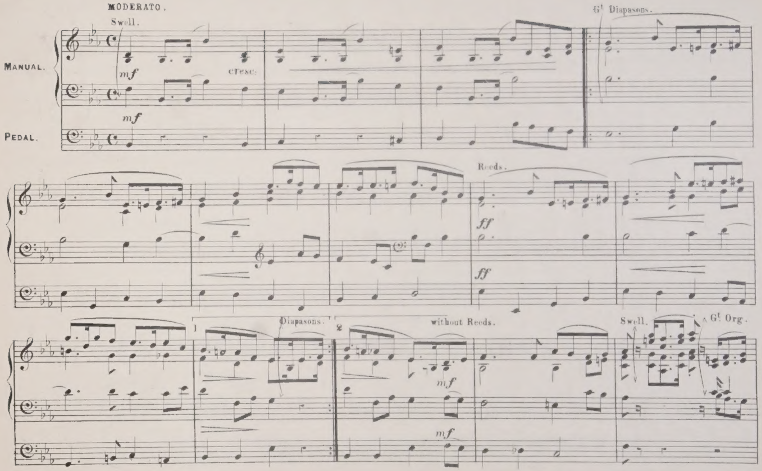
MODERATO.
Swell.
MANUAL.
PEDAL.
mf
cresc:
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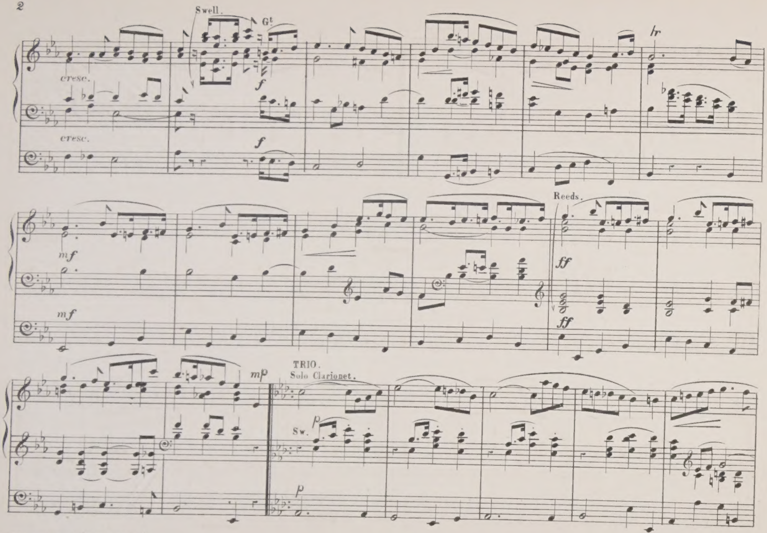
Gt Diapasons.
Reeds.
ff
ff
Diapasons.
without Reeds.
mf
mf
Swell.
Gt Org.


Swell.
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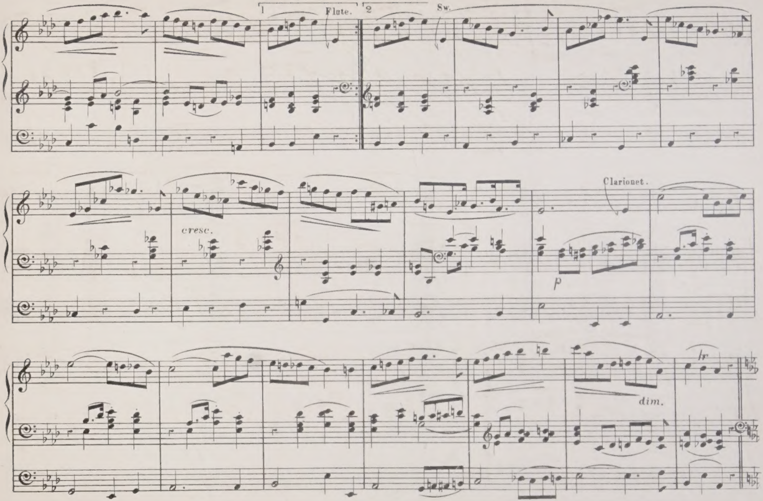
TRIO.
Solo Clarionet.
Sw.
p
p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Clarionet.
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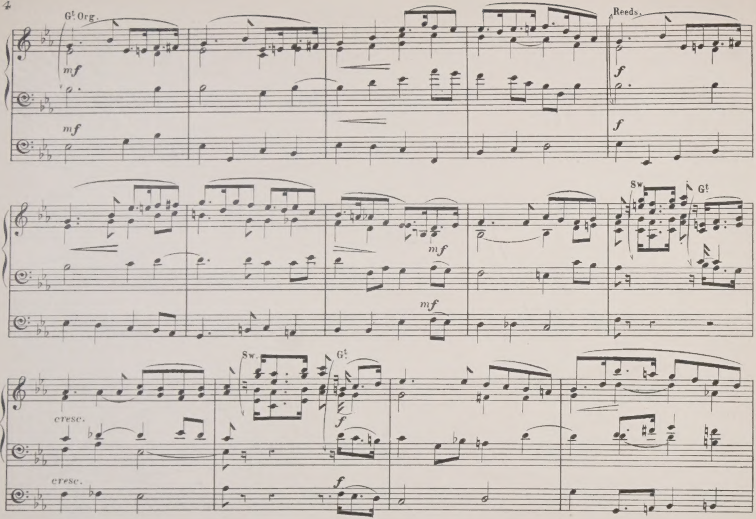
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Reeds.
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cresc.
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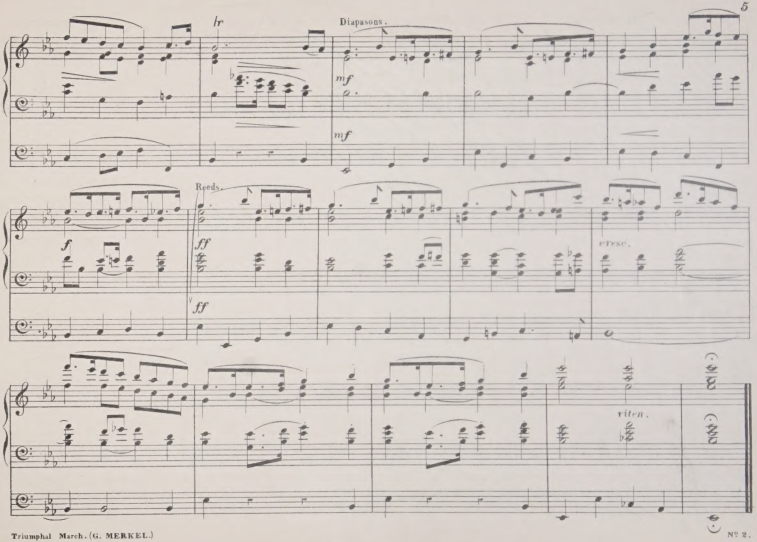
Sw.
Gt
f
f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GRAND MARCH.

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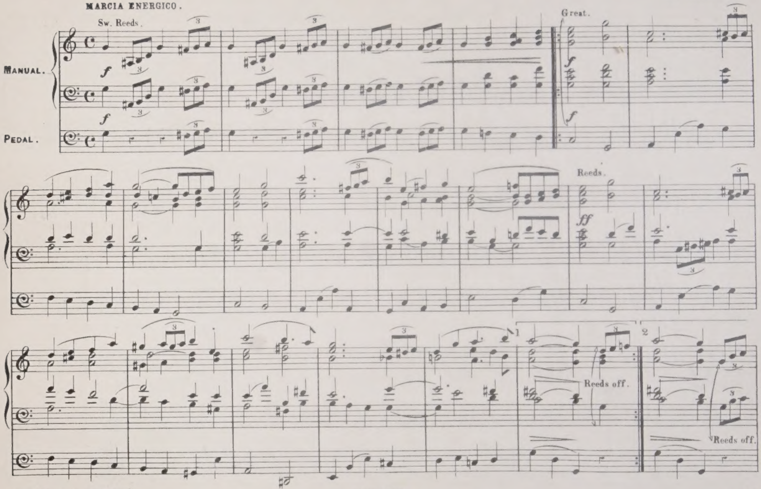
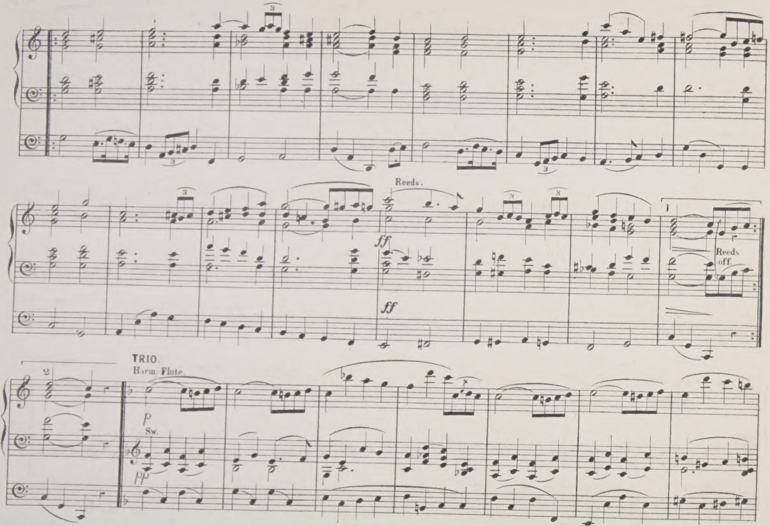
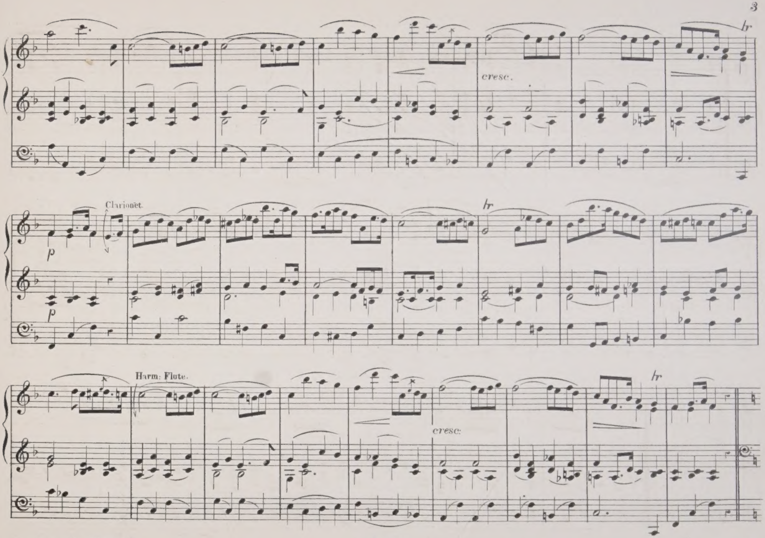
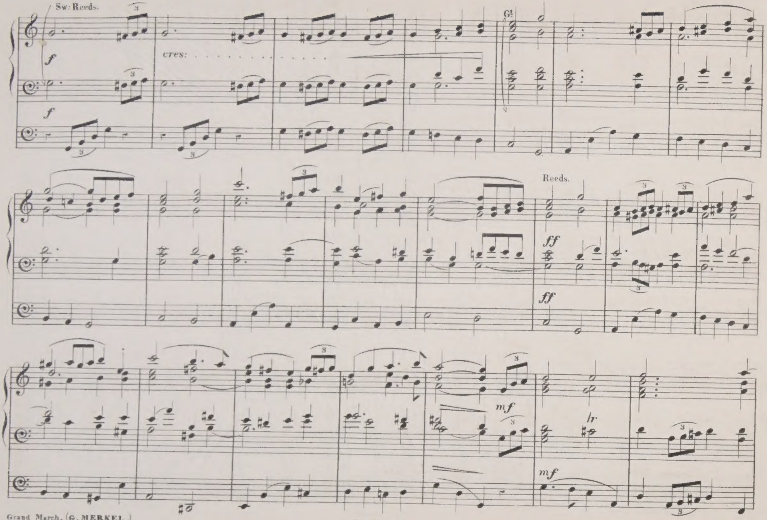
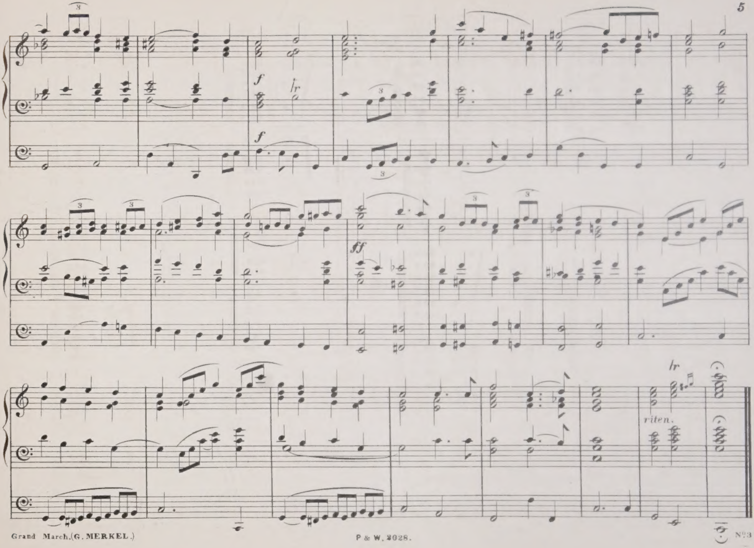

MARCIA ENERGICO.
Sw. Reeds.
MANUAL.
PEDAL.
f
3
Great.
f
Reeds.
ff
1
2
Reeds off.
Reeds off.


3
Reeds.
ff
ff
Reeds off.
1
2
TRIO.
Harm: Flute.
p
Sw.
pp


cresc.
Clarionet.
p
p
tr
Harm: Flute.
cresc.
tr
tr


Sw: Reeds.
f
cres:
f
Gt
Reeds.
ff
ff
mf
tr
mf
3


3
f
tr
f
3
3
3
3
3
3
ff
tr
riten.

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3	Dead March in "Saul"	*G.F. Handel*	7	March in "Zauberflöte"	*W. A. Mozart*
4	Birthday March (C Major)	*Schumann*	8	Marcia Religiosa.	*Gluck*

BOOK 2.

9	March in "Medea"	*L. Cherubini*	11	Grand March (C Major)	*F. Schubert*
10	Funeral March (composed on the death of a Hero)	*L. Van Beethoven*	12	Grand March (D Major)	"

BOOK 3.

13	March ("La Vestale")	*Spontini*	15	"Wedding March". . .	*Mendelssohn*
14	"Roman March". . .	*Hummel*	16	Bridal March ("Lohengrin")	*Wagner*

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(Continued.)

BOOK 4.

17	"March Funebre". . .	*Chopin*	19	March ("Camp of Silesia")	*Meyerbeer*
18	March ("Jessonda") . . .	*Spohr*	20	March ("Tannhäusser") . .	*Wagner*

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			s d				s d
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2	" " "	G mi.	2.6	8	" " "	G.	2.6
3	" " "	B flat.	2.6	9	" " "	A mi.	2.6
4	" " "	C.	2.6	10	" " "	E mi.	2.6
5	" " "	A.	4.0	11	Fugue . . . . . "	G mi.	2.6
6	" " "	D mi.	2.6	12	Fugue (The Giant) "	D.	2.6

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7	Fughetta.	*C. Geissler*

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11	Adagio	*A. Freyer*
12	Andantino	*G. Merkel*
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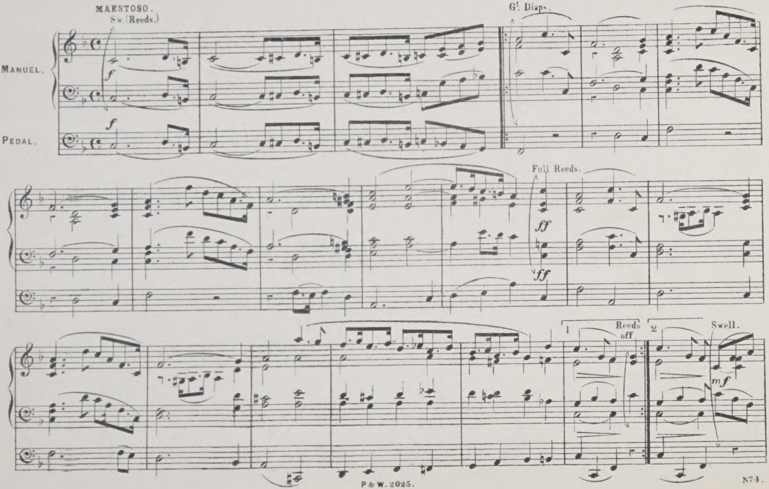
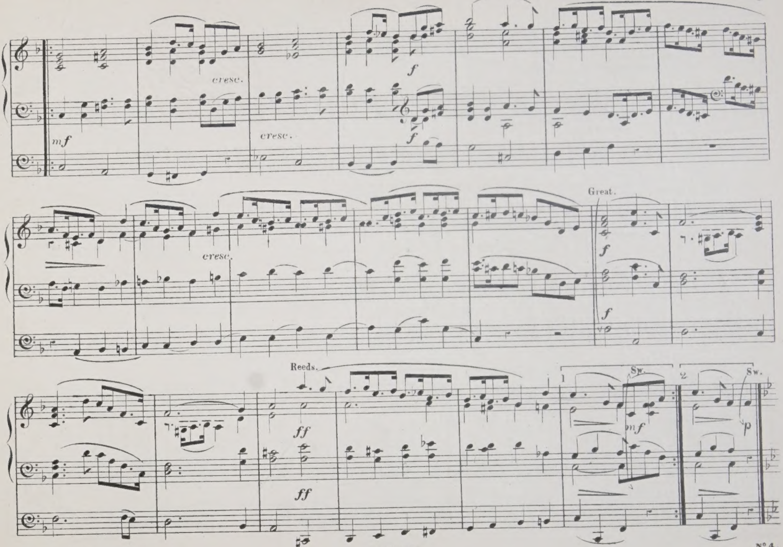
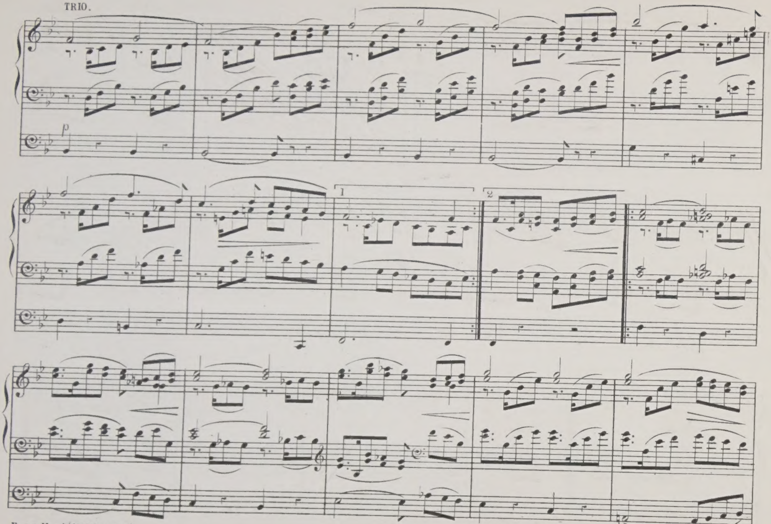
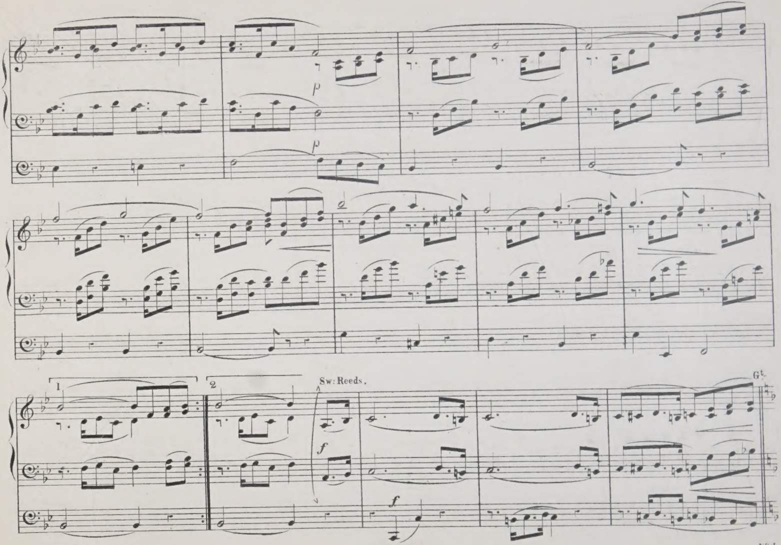
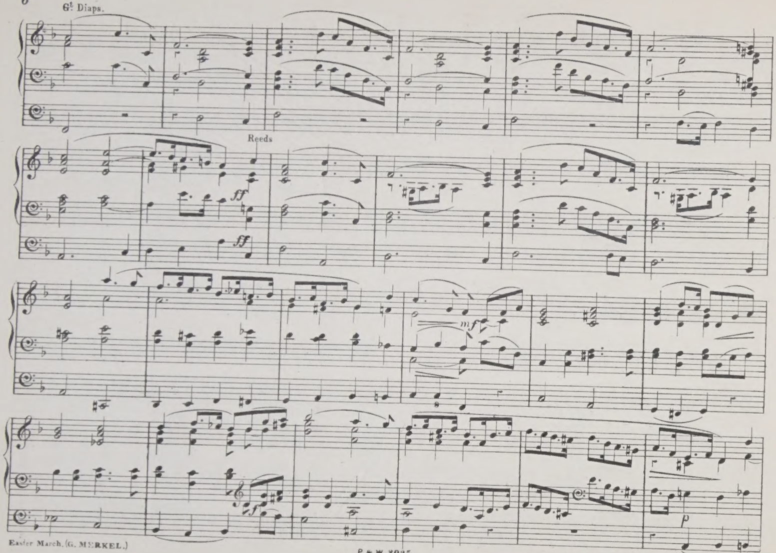
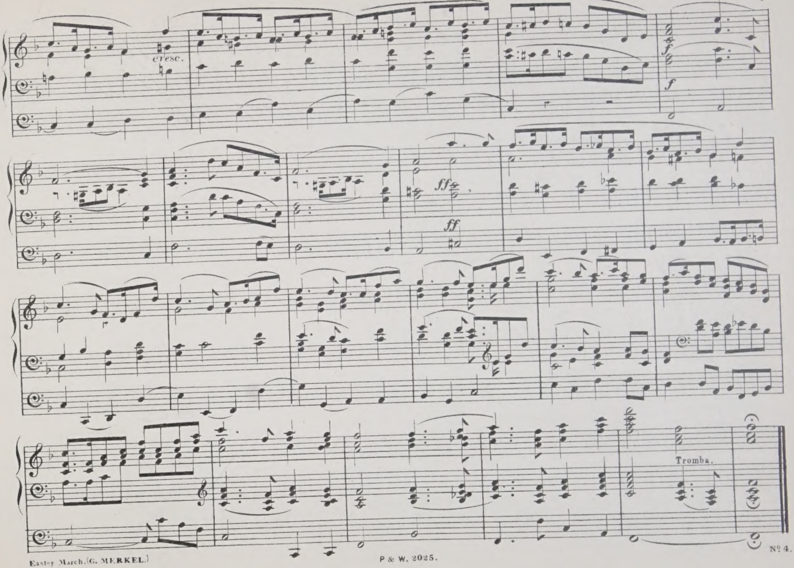

MAESTOSO.
Sw. (Reeds.)
MANUEL.
PEDAL.
f
f
Gt. Diaps.
Full Reeds.
ff
ff
1
Reeds off
2
Swell.
mf


cresc.
mf
cresc.
f
f
Great.
cresc.
f
f
Reeds.
ff
ff
1
2
Sw.
mf
Sw.
p


TRIO.
p
1
2


p
p
1
2
Sw: Reeds.
f
f
Gt.


Gt. Diaps.
Reeds
ff
ff
mf
p


cresc.
f
f
ff
ff
Tromba.

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3	Dead March in "Saul"	*G.F.Handel*	7	March in "Zauberflöte"	*W. A. Mozart*
4	Birthday March (C Major)	*Schumann*	8	Marcia Religiosa.	*Gluck*

BOOK 2.

9	March in "Medea"	*L.Cherubini*	11	Grand March (C Major)	*F.Schubert*
10	Funeral March (composed on the death of a Hero)	*L.Van Beethoven*	12	Grand March (D Major)	"

BOOK 3.

13	March ("La Vestale")	*Spontini*	15	"Wedding March". . .	*Mendelssohn*
14	"Roman March". . .	*Hummel*	16	Bridal March ("Lohengrin")	*Wagner*

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(Continued.)

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17	"March Funèbre". . .	*Chopin*	19	March ("Camp of Silesia")	*Meyerbeer*
18	March ("Jessonda") . . .	*Spohr*	20	March ("Tannhäusser") . .	*Wagner*

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			s d				s d
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2	" " "	G mi.	2.6	8	" " "	G.	2.6
3	" " "	B flat.	2.6	9	" " "	A mi.	2.6
4	" " "	C.	2.6	10	" " "	E mi.	2.6
5	" " "	A.	4.0	11	Fugue. . . . . . "	G mi.	2.6
6	" " "	D mi.	2.6	12	Fugue (The Giant) "	D.	2.6

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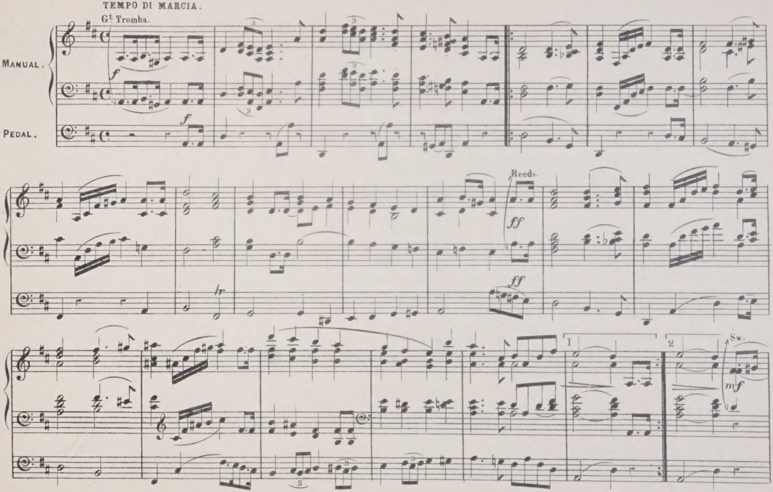
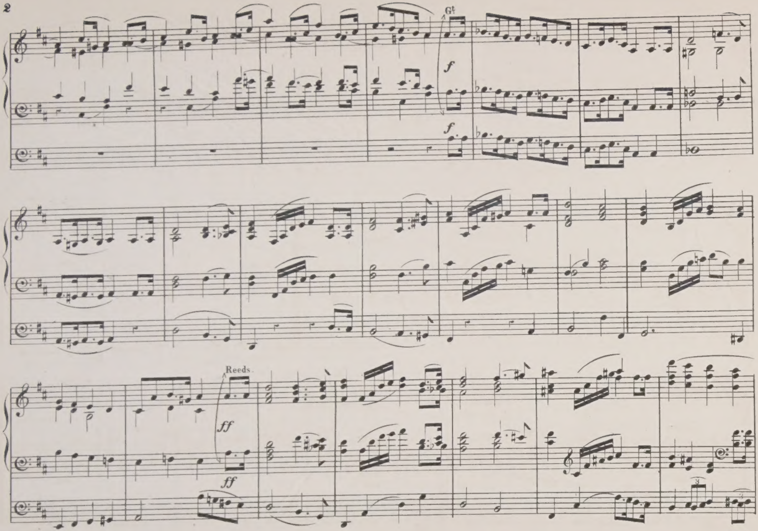
4	Andante	*G. Merkel*	11	Adagio	*A. Freyer*
5	Andante	*J. A. Van Eyken*	12	Andantino	*G. Merkel*
6	Adagio	*C. Geissler*	13	Andante con moto . . .	*G. Merkel*
7	Fughetta	*C. Geissler*	14	Prelude and Fugue . . .	*G. Merkel*

(To be continued.)

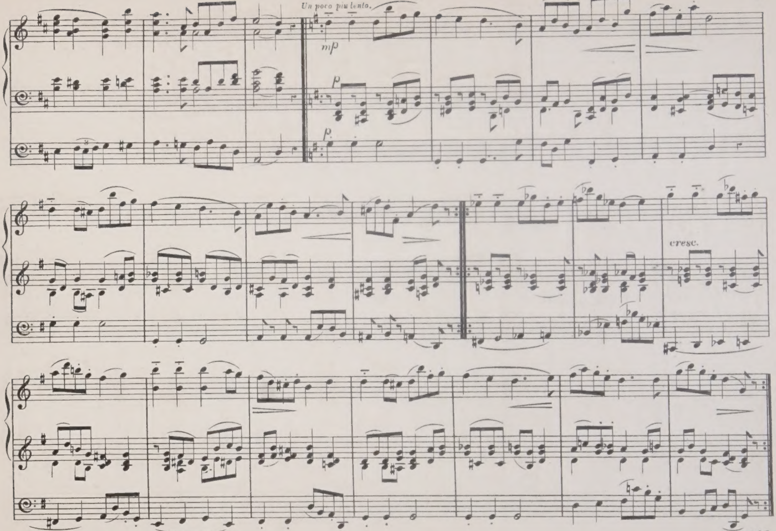
MARCH MILITAIRE.

C. MERKEL.

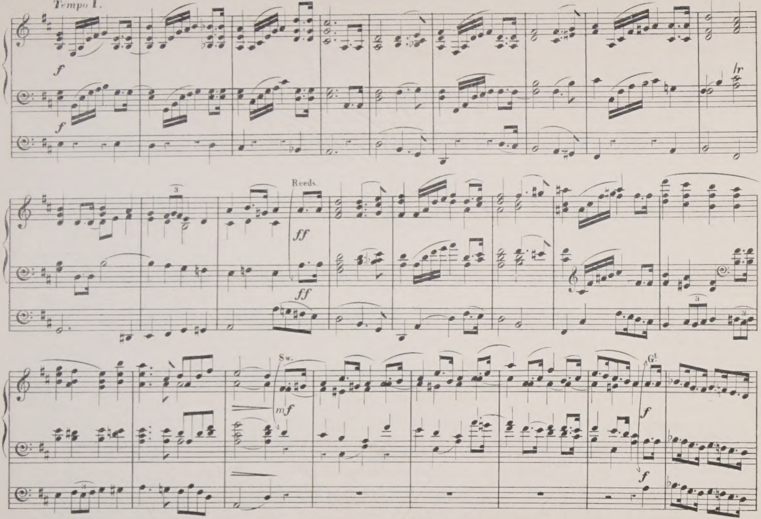

TEMPO DI MARCIA.
Gt Tromba.
MANUAL.
PEDAL.
f
f
3
3
3
tr
Reeds.
ff
ff
1
2
Sw.
mf
3
3
3

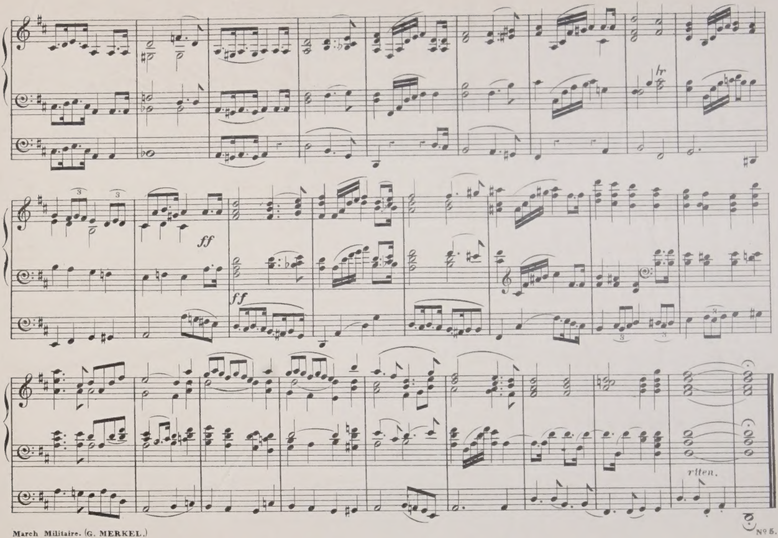

Gt
f
f
Reeds.
ff
ff
3

TRIO.


Un poco più lento.
mp
p
p
cresc.

Gt Tromba.
Tempo I.


f
f
tr
Reeds.
ff
ff
3
3
3
Sw.
mf
Gt
f
f


ff
ff
tr
3
3
3
3
3
riten.

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18	March ("Jessonda")	*Spohr*	20	March ("Tannhaüsser") . .	*Wagner*

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2	" " "	G mi.	2.6	8	" " "	G.	2.6
3	" " "	B flat.	2.6	9	" " "	A mi.	2.6
4	" " "	C.	2.6	10	" " "	E mi.	2.6
5	" " "	A.	4.0	11	Fugue. . . . . . . "	G mi.	2.6
6	" " "	D mi.	2.6	12	Fugue (The Giant) "	D.	2.6

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11	Adagio	*A. Freyer*
12	Andantino... ...	*G. Merkel*
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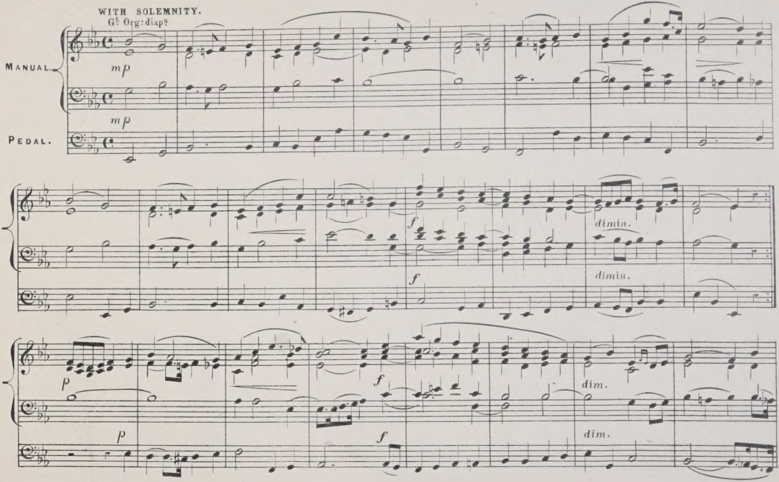
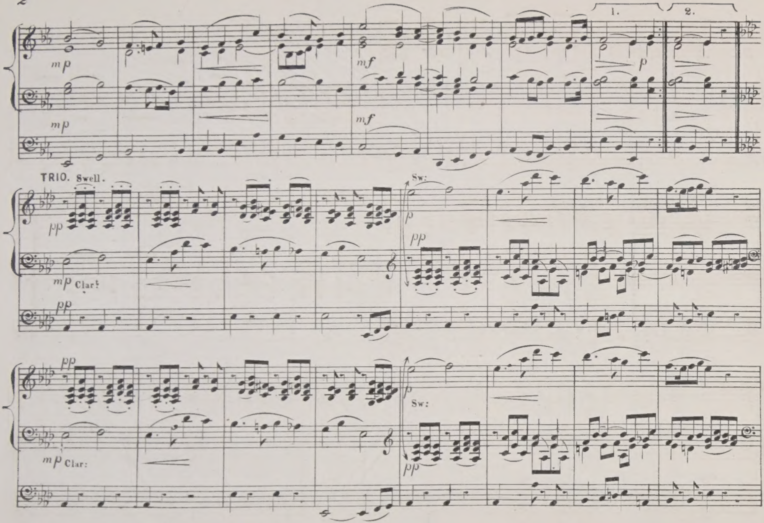
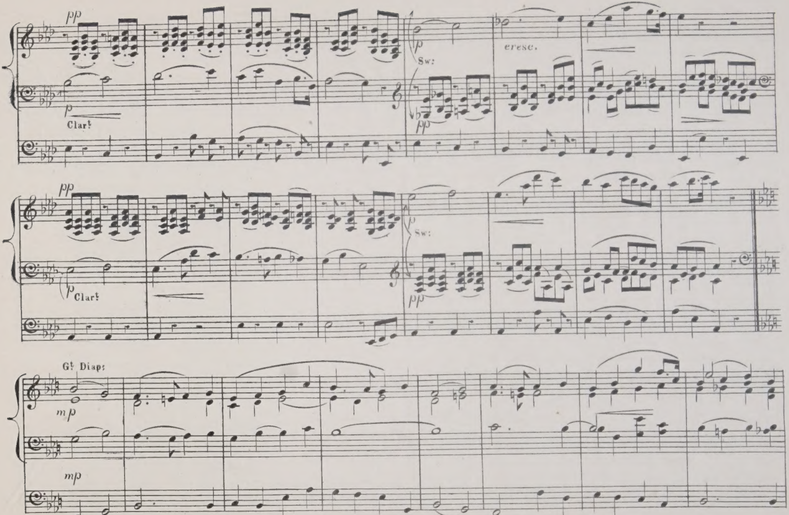
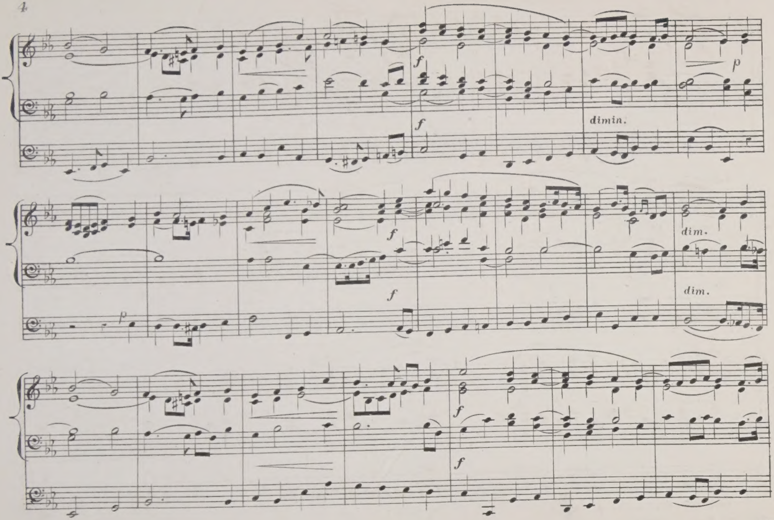
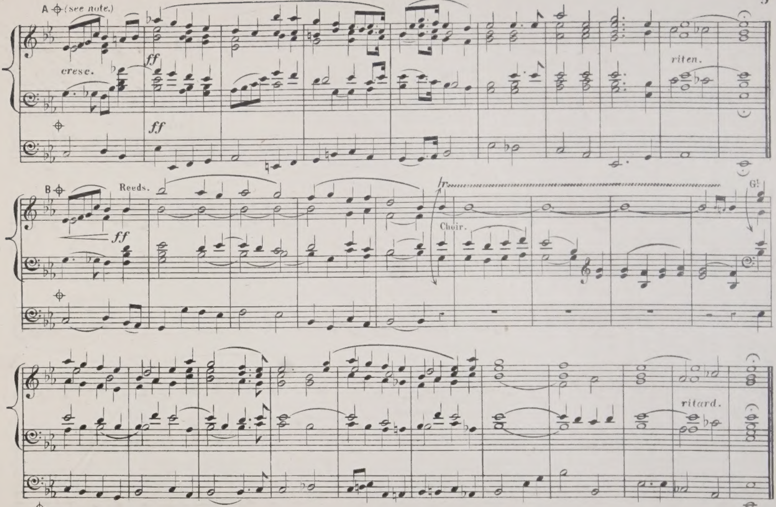

WITH SOLEMNITY.
Gt Org: diaps
MANUAL.
PEDAL.
mp
mp
f
f
dimin.
dimin.
p
p
f
f
dim.
dim.


1.
2.
mp
mp
mf
mf
p
TRIO. Swell.
pp
mp Clar!
pp
Sw:
p
pp
pp
mp Clar:
Sw:
p
pp


pp
p
cresc.
Sw:
p
Clar!
pp
pp
p
Sw:
p
Clar!
pp
G! Diap:
mp
mp


f
f
p
dimin.
f
f
dim.
dim.
f
f


A ⊕ (see note.)
cresc.
ff
ff
riten.
B ⊕
Reeds.
ff
tr
Choir.
Gt
ritard.

⊕ *a choice is given of two endings.* A or B.

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